

SEP 25 1924 ✓

©CIL 20599 ✓

FEET OF CLAY ✓ ✓

Photoplay in ten reels ✓ ✓

From novel by Margaretta Tuttle ✓ ✓

Adapted by Beulah Marie Dix and

Bertram Millhauser ✓

Author of the Photoplay (under section 62)
Famous Players Lasky Corporation of U.S. ✓

Washington, D. C.

SEP 25 1924

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Famous Players Lasky Corporation

Her Love Story - 7 reels

Sinners in Heaven - 7 reels

Feet of Clay - 10 reels

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Her Love Story	9-25-24	©CIL 20597
Sinners in Heaven	"	©CIL 20598
Feet of Clay	"	©CIL 20599

The return of the above copies was requested by the said
Company, by its agent and attorney on the 25th day of
Sept. 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

"Feet of Clay" Is 10 Reels—9746 Feet Long

PARAMOUNT

PRESS

Adolph Zukor and Jesse L. Lasky present
CECIL B. DEMILLE'S PRODUCTION
"FEET OF CLAY"
with Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye and Robert Edeson
Adapted by Beulah Marie Dix and Bertram Millhauser
From Margaretta Tuttle's Novel
A Paramount Picture

SEP 25 1924

PURPOSE: To Help You Sell the Picture

"FEET OF CLAY" IS CECIL B. DEMILLE'S BIG FAMOUS FORTY PARAMOUNT

©CIL 20599

A Timely Story of a Girl, Who, After Tasting All the Thrills Offered by the Fast-Living Millionaire Set, Finds That Happiness Lies Elsewhere—Produced with all the DeMille Lavishness of Gowns, Beautiful Women and Settings—with a Typical DeMille All-Star Cast of Leading Players.

MOST everyone has either read or heard of Margaretta Tuttle's immensely popular story, "Feet of Clay," which ran as a featured serial in the Ladies' Home Journal, and which is now one of the best-sellers of modern novels. Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson are featured. Beulah Marie Dix and Bertram Millhauser collaborated on the screen play.

The story is of the brilliant, sophisticated sort in which DeMille has scored his greatest successes. "Feet of Clay" is an eminently logical tale, with all the brilliance of "Manslaughter" and an absorbing theme. It centers around a most interesting type, a girl who goes from parties and petting at seventeen to marriage and responsibilities at twenty-one.

Keep your eye on Vera Reynolds. This girl, picked overnight to play the leading feminine role in the production, DeMille considers the greatest real star material since the days when Gloria Swanson rose from the ranks. She's done great ingenue work in "Icebound," "Prodigal Daughters," "Shadows of Paris," etc. But this is her first real chance!

And the rest of the cast—just take another look at it!

The story is an interesting reverse of the old laborer coming home to find millionaire-courting-his-wife stuff. DeMille, supreme master of contrast, swings from a gay, care-free millionaire's resort and the world's largest yacht to scenes in a cheap New York apartment, to a marvelous ball in a marvelous home.

The only way to imagine what "Feet of Clay" is like is to think of "Manslaughter," "Male and Female," "Triumph" and all the rest piled into one super-picture. And then that's only half of it!

Cast

Amy Loring.....	Vera Reynolds
Kerry Harlan.....	Rod La Rocque
The Bookkeeper.....	Victor Varconi
Tony Channing.....	Ricardo Cortez
Bertha Lansell.....	Julia Faye
Bendick.....	Theodore Kosloff
Dr. Fergus Lansell.....	Robert Edeson

Feet of Clay

Cecil B. DeMille's first **FEET OF CLAY**.

I have seen this picture, and I want to say of "Manslaughter," "Male and Female," and "Wife?" made **FEET OF CLAY**.

The scenes in which scores of beautiful surf-boards; the society ballroom scenes designed, who did the settings for Gests "The M" gowns in the ultra-fashionable modiste shop that DeMille knows how to create to perfection.

FEET OF CLAY is, in addition, an unadapted by Beulah Marie Dix and Bertram Millhauser. Home Journal serial and novel by Margaretta Tuttle of a flapper of eighteen growing into a wife, retaining much of her love for jazz and exciting complications thereby. The backgrounds vary from a millionaire's yacht, with the latter type predicted.

Heading the cast of **FEET OF CLAY** are Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson.

Beyond a doubt, **FEET OF CLAY** and **THE FAMOUS FORTY** will take in more money at the box office than any DeMille pictures ever made, excepting "The Sign of the Cross." And that means real money!

Two more reasons the showmen are betting on **FEET OF CLAY**.

Hang Up Another

"Make 'em timely!" say the fans.

"How's this?" says Paramount in offering "Feet of Clay" as modern as rolled stockings, as thrill-packed as the

With a showman's eye for that "something new," DeMille has interestingly combined girls and spectacle. With bathing scene, an exotic ball and models in successive beautiful changes. "Feet of Clay" is a picture that will hang up another record.

SHEET

Jeane L. Lasky present
B. DEMILLE'S Production
"FEET OF CLAY"
 Rod La Rocque, Vera Reynolds, Victor Varconi,
 Ricardo Cortez, Julia Faye and Robert Edeson
 Directed by Cecil B. DeMille
 From Margaretta Tuttle's Novel
 A Paramount Picture

Help You Sell the Picture to the Public.

Cecil B. DeMille's First Paramount Box-Office Bet

Feet of Clay

his first FORTY production is FEET

ture, and I want to say that the box office wizard
 "Male and Female," and "Why Change Your
 OF CLAY.

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 ballroom scenes designed by Norman Bel Ged-
 ags for Gest's "The Miracle," the scenes and
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 ie Dix and Bertram Millhauser from the Ladies'
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S. R. KENT.

(General Manager in charge of distribution
 Famous Players-Lasky Corp.)

Another for DeMille!

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e for that "something new" demanded by the public,
 combined girls and novelty in his latest eye-filling
 scene, an exotic ball and featuring a score of modistes
 "Feet of Clay" has afforded Cecil De

Tabloid Facts

Producer
 Cecil B. DeMille, who made
 "Triumph," "The Ten Command-
 ments," etc.

Featured Players
 Rod La Rocque, Vera Reynolds,
 Victor Varconi, Ricardo Cortez
 Julia Faye, Theodore Kosloff and
 Robert Edeson.

Author
 Margaretta Tuttle. Her story
 appeared as a magazine serial and
 has also been published in novel
 form.

Scenarists
 Beulah Marie Dix and Bertram
 Millhauser.

Cameraman
 Peverell Marley and Archibald
 Stout.

Technical Director
 Roy Pomeroy, who made the
 Red Sea open in "The Ten Com-
 mandments." Mr. Pomeroy has
 prepared several startling effects
 in "Feet of Clay" in line with his
 reputation as a creator of unusual
 thrills.

Type of Story
 A brilliant, colorful, splashy
 story which swings from light,
 humorous, laugh-compelling scenes
 to situations which dig to the bot-
 tom of human emotions. A fast-
 moving romantic drama of the
 ultra-smart summer resort set,
 made from the much-talked-of
 best-seller, vastly amplified and
 colored — supreme picture ma-
 terial.

Theme
 That nothing is worth while
 which you don't have to work for
 —not even love. A most inge-
 nuous girl of eighteen rejects
 the attentions of a rich and pro-
 fligate young man and marries a
 poor one. Her husband, incapaci-
 tated by an injury, she works as
 a model to support him and wins
 the favor of her husband's rich
 uncle who leaves his entire for-
 tune to her.

Highspots
 A most interesting story of mod-
 ern social and economic condi-
 tions, bringing into sharp contrast
 the arrogance and prejudice of
 the ultra-rich and the humiliation
 of the poor. There is nothing
 mawkish or overdrawn in this
 contrast. The situations are logi-
 cal and convincing, and the hero-
 ine moves in a perfectly natural
 way in both strata of society. The
 love interest in the production is
 splendidly developed, and there is
 real drama, suspense, conflict and

PUT THE PICTURE OVER RIGHT

There's not a person in the
 length and breadth of the United
 States, movie fan or otherwise,
 who hasn't heard of Cecil B. De
 Mille and doesn't know the kind
 of pictures he produces. Even if
 "Feet of Clay" wasn't the truly
 great production it really is, it
 would go across big on the
 strength of its producer's reputa-
 tion alone. But when the fans
 hear it's a regular "Male and Fe-
 male," "Manslaughter" and the
 rest all rolled into one, you won't
 be able to keep them away with
 a ten foot pole.

But down to business.
 How about a clay-modeling con-
 test to put the picture over right?
 Who can model the finest figure
 to represent some god or goddess,
 all to be exhibited in lobby, or at
 art gallery or school, or depart-
 ment store window? Or, who can
 model the best feet of clay only?

Arrange for a large clay figure
 in your lobby, representing some
 goddess. Throw a baby spot (con-
 cealed) on the forehead. Engage
 a girl to wear some fantastic cos-
 tume and keep kneeling before the
 idol, or arrange a wax figure in
 this manner.

The night before the show
 opens, make footprints on all the
 sidewalks leading to the theatre.
 Stencil could be cut out so that
 the title, "Feet of Clay," would
 appear on each footprint.

Semi-humorous tie-ups with all
 shoe and hosiery stores. A double
 truck could be made up from these
 plus sporting goods stores, chiropo-
 dists, autos, bicycles, motorcycles,
 taxis, etc.

Start a teaser campaign with
 two-inch ads or larger, showing
 nothing but white space and a pair
 of unshod feet. Then: "Have you
 'Feet of Clay?'" "What are
 'Feet of Clay?'" "Who has
 'Feet of Clay' and a golden light
 on the forehead?" "What does
 'Feet of Clay' mean?" etc., etc.

Street ballyhoo: A motorboat
 on wheels run by automotive pow-
 er. Tied on behind a girl dressed

**a Typical DeMille All-Star Cast
of Leading Players.**

MOST everyone has either read or heard of Margaretta Tuttle's immensely popular story, "Feet of Clay," which ran as a featured serial in the Ladies' Home Journal, and which is now one of the best-sellers of modern novels. Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson are featured. Beulah Marie Dix and Bertram Millhauser collaborated on the screen play.

The story is of the brilliant, sophisticated sort in which DeMille has scored his greatest successes. "Feet of Clay" is an eminently logical tale, with all the brilliance of "Man-slaughter" and an absorbing theme. It centers around a most interesting type, a girl who goes from parties and petting at seventeen to marriage and responsibilities at twenty-one.

Keep your eye on Vera Reynolds. This girl, picked overnight to play the leading feminine role in the production, DeMille considers the greatest real star material since the days when Gloria Swanson rose from the ranks. She's done great ingenue work in "Icebound," "Prodigal Daughters," "Shadows of Paris," etc. But this is her first real chance!

And the rest of the cast—just take another look at it!

The story is an interesting reverse of the old laborer coming home to find millionaire-courting-his-wife stuff. De Mille, supreme master of contrast, swings from a gay, care-free millionaire's resort and the world's largest yacht to scenes in a cheap New York apartment, to a marvelous ball in a marvelous home.

The only way to imagine what "Feet of Clay" is like is to think of "Manslaughter," "Male and Female," "Triumph" and all the rest piled into one super-picture. And then that's only half of it!

Cast

Amy Loring.....	Vera Reynolds
Kerry Harlan.....	Rod La Rocque
The Bookkeeper.....	Victor Varconi
Tony Channing.....	Ricardo Cortez
Bertha Lansell.....	Julia Faye
Bendick.....	Theodore Kosloff
Dr. Fergus Lansell.....	Robert Edeson

Synopsis

THE scene opens at a fashionable California beach resort. A gay carnival is in progress. We see Amy Loring and her step-sister, Mrs. Fergus Lansell, both in love with Kerry Harlan, young efficiency engineer. Tony Channing, wealthy father, is also attracted

There is a surf board race. Channing is paired with Mrs. Lansell. Kerry with Amy. Harlan's boat develops engine trouble and blows up. He swings to Amy's surf board and proposes in the middle of the Pacific. In the midst of the scene a shark appears. Harlan attempts to fight him off but is drawn under, his foot mangled. Channing sees trouble, speeds back and harpoons the fish.

On the Lansell yacht on the way back to New York, Amy, changed, proposes to Kerry. Bertha Lansell is desperately jealous. The pair are married on shipboard. Amy losing a large allowance from Mrs. Lansell, Kerry and Amy take over a cheap apartment.

There is a dance at the Lansell's. Kerry is a wallflower. Serious trouble threatens if he uses his injured foot. He claims his wife from Channing, however, and collapses in the middle of the dance. Dr. Lansell says he'll die if he stands on the foot again. Help is refused from Bertha and Channing, and Amy takes over the position as modiste's model.

Bertha is in Kerry's apartment when her husband makes a professional call. There is a scandal attached to the affair, and when Channing makes advances to Amy, Kerry tells him to take her—makes no defense. But she loves Kerry and returns to him to save him from himself.

The scene changes—we come to a bridge. Thousands of people are passing one way, Kerry and Amy among them. They come to an archway in back of which are two doors. An elderly man, book in hand, directs the crowd. He turns back Amy and Harlan—he hasn't them listed. There is nothing for them but oblivion.

Again the scene shifts. We see Amy and Kerry entering upon a new life, ready to finish their job right—and the Lansells reconciled.

The scenes in which scores of surf-boards; the society ballroom scene, beautiful as it is, was designed by the same artist who designed the sets for the production of "The Sign of the Cross" in 1935. DeMille knows how to create a spectacle.

FEET OF CLAY is, in addition, perfectly adapted by Beulah Marie Dix and Beulah Dixon, an unusual collaboration, from a serial in the Home Journal and novel by L. V. Burtram. Margaret is a flapper of eighteen growing into womanhood, retaining much of her love for jazz and dancing, with all the complications thereby. The background is a millionaire's yacht, with the latter part of the story taking place in London.

Heading the cast of FEET OF CLAY are Reynolds, Victor Varconi, Ricardo Montalva, John Clayton and Robert Edeson.

Beyond a doubt, FEET OF CLAY, DeMille subject in THE FAMOUS FAY and BED, will take in more money at FORTY DeMille pictures ever made, except the box office. And that means real money!

Two more reasons the showmen
FORTY. are b

Hang Up Another

"Make 'em timely!" say the fans.

"How's this?" says Paramount in of modern as rolled stockings, as thrill-pandering "

With a showman's eye for that "something new," DeMille has interestingly combined something new with the old. With bathing scene, an exotic and models in successive beautiful changes, the ball and Mille an unusual opportunity to spin a "Feet of Clay" as those pictures of the past which have no other s

As the central figure in the story is gained by Vera Reynolds, picked overnight to fill the late

suits and gorgeous evening gowns and the charming model, the newest luminary flits in a succession of poses, seduced and punctured by the dramatic opportunities of the show. There's at least one in every home!

Traveling in its locale between a c
Harlem flat and a gorgeous home of w
DeMille box-office style. The story is
vestiture which made so phenomenally
ter," "Male and Female," "Why Chan
"Old Wives for New," and all the rest.

With Rod LaRocque, Miss Reynoldson and Edeson featured in the cast, it would prevent your making money hand over fist.

Remember DeMille is more than just a Paramount star. He is an important cog in the machinery of the industry and the Famous Players-Lasky Corp. with all its heart and soul. When a De Mille picture comes out, your patrons through Paramount's national advertising campaign, a little local ballyhooing, sit back and

And there's bound to be considerable

CLAY. Beautiful bathing beauties race on
nes designed by Norman Bel Ged-
s "The Miracle;" the scenes and
iste shop — here is audience stuff
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something new" demanded by the public,
rls and novelty in his latest eye-filling
ic ball and featuring a score of modistes
"Feet of Clay" has afforded Cecil De
another such work of feminine beauty
gained him an international reputation.
the latest DeMille "find," pretty little
the principal role. From chic bathing
he charming
cession of beautiful appearances, flavor-
rtunities of a story of "the girl of 1924."

olorful, brilliant winter resort to a poor
ealth, "Feet of Clay" is done in the best
full of all the vividness of plot and in-
successful such pictures as "Manslaugh-
ge Your Wife?", "Forbidden Fruit,"
ds, Varconi, Cortez, Julia Faye, Kosloff
ld take nothing short of an earthquake
er fist on this one.

ust a Paramount director. He is a most
organization — the Director General,
s back of every one of his productions
ure comes to you, it is already sold to
onal advertising. All you have to do is
gather in the cash.
able to gather in on "Feet of Clay."

Author
Margaretta Tuttle. Her story
appeared as a magazine serial and
has also been published in novel
form.

Scenarists
Beulah Marie Dix and Bertram
Millhauser.

Cameraman
Peverell Marley and Archibald
Stout.

Technical Director
Roy Pomeroy, who made the
Red Sea open in "The Ten Com-
mandments." Mr. Pomeroy has
prepared several startling effects
in "Feet of Clay" in line with his
reputation as a creator of unusual
thrills.

Type of Story
A brilliant, colorful, splashy
story which swings from light,
humorous, laugh-compelling scenes
to situations which dig to the bot-
tom of human emotions. A fast-
moving romantic drama of the
ultra-smart summer resort set,
made from the much-talked-of
best-seller, vastly amplified and
colored — supreme picture ma-
terial.

Theme
That nothing is worth while
which you don't have to work for
—not even love. A most in-
genuous girl of eighteen rejects
the attentions of a rich and prof-
ligate young man and marries a
poor one. Her husband, incapaci-
tated by an injury, she works as
a model to support him and wins
the favor of her husband's rich
uncle who leaves his entire for-
tune to her.

Highspots
A most interesting story of mod-
ern social and economic condi-
tions, bringing into sharp contrast
the arrogance and prejudice of
the ultra-rich and the humiliation
of the poor. There is nothing
mawkish or overdrawn in this
contrast. The situations are logi-
cal and convincing, and the hero-
ine moves in a perfectly natural
way in both strata of society. The
love interest in the production is
splendidly developed, and there is
real drama, suspense, conflict and
comedy.

Big Scenes
The beach stuff is full of color
and girls. Twenty performances
of the "Follies" thrown into one
couldn't begin to compare with
them. And never have you seen
anything since or before the open-
ing of the "Follies" in "The Ten
Commandments" to beat the kick
of the Bridge of Dread.

There is brilliance and gorgeous
gowns when Miss Reynolds works
as a model in a fashionable Fifth
Ave. modiste shop. The shark
fight sequence carries a terrific
wallop. La Rocque actually gets
tangled up with a real honest-to-
goodness baby with teeth n'every-
thing.

The ball in Bertha Lansell's
home is something new in class
and splendor. Norman Bel Ged-
des, who staged "The Miracle,"
the wonder-play in New York
City, constructed this set.

The yacht scenes are the last
word in luxury. There are all
sorts of startling novelties, dice
thrown into the surf and tumbled
back onto the beach for a "natu-
ral," huge air mattress on which
the bathers lay in the water play-
ing mah jongg, jousting matches
between beauties mounted on "sea
horses," surf board races and
what-not!

You know DeMille for novelty
and splendor. He's outdone him-
self in "Feet of Clay!"

"Feet of Clay" wasn't the truly
great production it really is, it
would go across big on the
strength of its producer's reputa-
tion alone. But when the fans
hear it's a regular "Male and Fe-
male," "Manslaughter" and the
rest all rolled into one, you won't
be able to keep them away with
a ten foot pole.

But down to business.
How about a clay-modeling con-
test to put the picture over right?
Who can model the finest figure
to represent some god or goddess,
all to be exhibited in lobby, or at
art gallery or school, or depart-
ment store window? Or, who can
model the best feet of clay only?

Arrange for a large clay figure
in your lobby, representing some
goddess. Throw a baby spot (con-
cealed) on the forehead. Engage
a girl to wear some fantastic cos-
tume and keep kneeling before the
idol, or arrange a wax figure in
this manner.

The night before the show
opens, make footprints on all the
sidewalks leading to the theatre.
Stencil could be cut out so that
the title, "Feet of Clay," would
appear on each footprint.

Semi-humorous tie-ups with all
shoe and hosiery stores. A double
truck could be made up from these
plus sporting goods stores, chiropo-
dists, autos, bicycles, motorcycles,
taxis, etc.

Start a teaser campaign with
two-inch ads or larger, showing
nothing but white space and a pair
of unshod feet. Then: "Have you
'Feet of Clay?'" "What are
'Feet of Clay?'" "Who has
'Feet of Clay' and a golden light
on the forehead?" "What does
'Feet of Clay' mean?" etc., etc.

Street ballyhoo: A motorboat
on wheels run by automotive pow-
er. Tied on behind a girl dressed
in a bathing suit on a surf board,
the latter can be cut out on rollers.
Create in this way as near as pos-
sible the opening scenes in the pro-
duction, the big motorboat race
with girl-laden surf boards.

There is a scene in a very high class
modiste's shop, where Amy Loring
(Miss Reynolds) becomes a model.
Obvious tie-ups here.

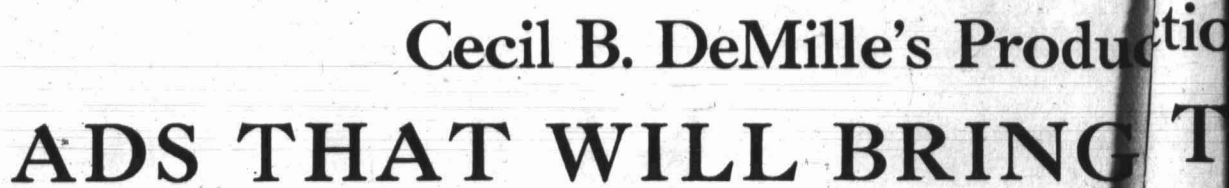
Try to get hold of a stuffed
shark for lobby or window dis-
play, tying it up with the great
fight in the picture.

A rolling chair parade of ap-
parently healthy and good looking
young men and beautiful women.
Sign: "We should not walk, for
we have 'Feet of Clay.'"

Get local bookshops to stock up
with the Margaretta Tuttle novel.
Supply them with stills from the
production for a window display.

Another teaser: Feet, large feet,
small feet, flat feet, "Feet of Clay,"
a Paramount picture coming to the
.....next.....

You'll be getting right down to
the foot of your box-office trouble,
when your run "Feet of Clay."
We prescribe Paramount pictures
afternoon and evening every day,
seven days a week as a remedy.
Them's doctor's orders.



Your exchange has mats of all ads and production scenes; also cuts of one, two

production of Paramount's

Adapted by Beulah Marie Dix and B. Tuttle
Millhauser - - Story by Margaretta



ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT

"FEET OF CLAY"
a
CECIL B. DE MILLE
Production

a
Paramount
Picture

WITH
RÖD LAURENCE
VERA RÖNNE
RICARDO
JULIA
THEODOR
ROBERT

WITH
RÓD LA ROCQUE
VERA REYNOLDS
RICARDO CORTEZ
JULIA FAYE
THEODORE KOSLOFF
ROBERT EDESON
VICTOR VARCON

Four-column Newspaper Advertisement 4A. Mats 25c at Exchanges.



CIL B. DE MILLE
Production

ut 1MB

's Production, "Feet of Clay" RING THEM IN HOT-FOOT

cuts of one, two, two-column supplementary and three-column ads. Price list on page 4.



ah Marie Dix and Bertram
Story by Margaretta Tuttle

"FEET OF CLAY"

ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT



—WITH—
ROD LA ROCQUE, VERA REYNOLDS
RICARDO CORTEZ, JULIA FAYE
THEODORE KOSLOFF, ROBERT EDESON
VICTOR VARCONI

—A—
CECIL B. DE MILLE
Production

"FEET OF CLAY" is typically DeMille, and you know what that means—luxury, gorgeousness, linked with a logical, dramatic, pictorial story. A picture with a "smash" climax, the like of which has never been seen before—a scene you'll talk about just as everyone did of the opening of the Red Sea in "The Ten Commandments." Here's a real picture!

By Margaretta Tuttle — Scenario by
Beulah Marie Dix
and Bertram Millhauser

Three-column Newspaper Advertisement 3A

RIALTO



THE latest production by the man who made "The Ten Commandments." Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson, Victor Varconi are featured in principal roles in the big all-star cast.





ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT

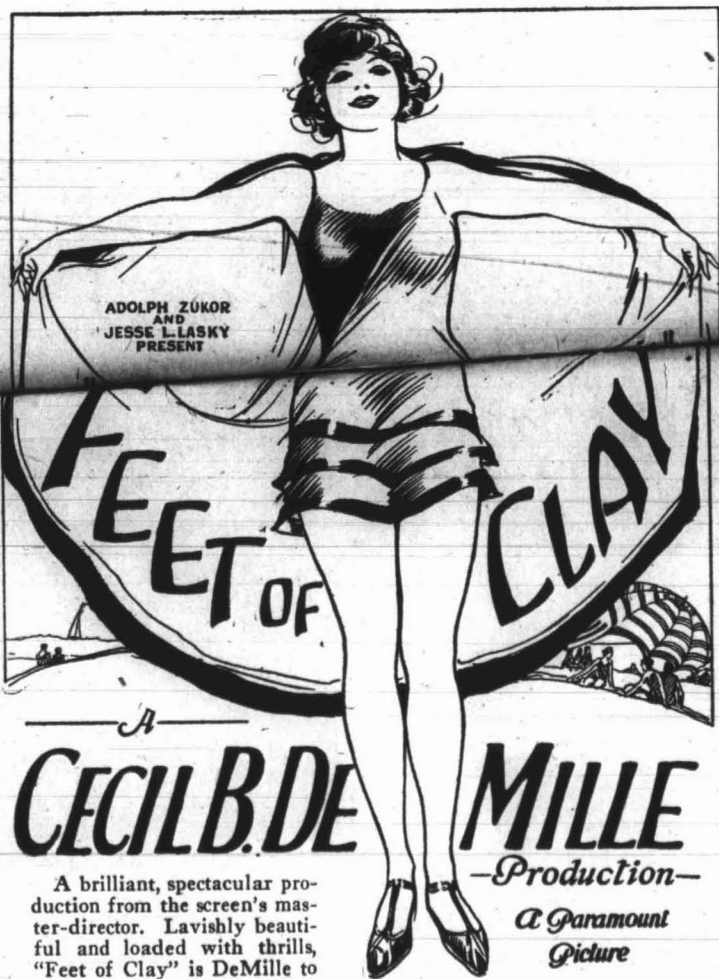
"FEET OF CLAY" A CECIL B. DE MILLE Production



WITH
ROD LA ROCQUE
VERA REYNOLDS
RICARDO CORTES
JULIA FAYE
THEODORE KOSLOFF
ROBERT EDESON
VICTOR VARCONI

Four-column Newspaper Advertisement 4A. Mats 25c at Exchanges.

Screen Novelty De-Luxe



ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT

A CECIL B. DE MILLE Production

A brilliant, spectacular production from the screen's master-director. Lavishly beautiful and loaded with thrills, "Feet of Clay" is DeMille to the core.

A Paramount
Picture

With Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson, Victor Varconi—By Margaretta Tuttle—
Scenario by Beulah Marie Dix and Bertram Millhauser.

Two-column Press Advertisement 2A



Midget Cut 1MA



Midget Cut 1MB



Midget Cut 1MC

Any one of these
three midgets for
only fifteen cents.



LIGHT, frothy, humorous — a story so modern that it might have been written an hour ago.

They'll be speaking about this on the same breath as "The Ten Commandments"—and Cecil B. DeMille made them both!

Adapted by Beulah Marie Dix and Bertram Millhauser from the Ladies Home Journal serial by Margaretta Tuttle.

Two-column Supplementary Press Ad 2A

WITH
ROD LA ROCQUE, VERA REYNOLDS
RICARDO CORTEZ, JULIA FAYE
THEODORE KOSLOFF, ROBERT EDESON
VICTOR VARCONI

CECIL B. DE MILLE

Production

"FEET OF CLAY" is typically DeMille, and you know what that means—luxury, gorgeousness, linked with a logical, dramatic, pictorial story.

A picture with a "smash" climax, the like of which has never been seen before—a scene you'll talk about just as everyone did of the opening of the Red Sea in "The Ten Commandments." Here's a real picture!

By Margaretta Tuttle — Scenario by Beulah Marie Dix and Bertram Millhauser

Three-column Newspaper Advertisement 3A

RIALTO



THE latest production by the man who made "The Ten Commandments." Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson, Victor Varconi are featured in principal roles in the big all-star cast.

An eminently logical story with all the brilliance of "Manslaughter," centering around the modern miss.

Adapted by Beulah Marie Dix and Bertram Millhauser from the magazine serial of the same name by Margaretta Tuttle

Two-column Supplementary Press Ad 2ASX

Halftones are 55-screen and reproduce perfectly.

WHAT a cast! What a story! If you think you've seen about everything in the line of entertainment, take a look at this one!

One-column Press Ad 1A

Peppy Program Paragraphs

Cecil B. DeMille's next production after "Feet of Clay" will be "The Golden Bed," adapted from Wallace Irwin's immensely popular magazine story, "Tomorrow's Bread."

"Feet of Clay," Cecil B. DeMille's first production of Paramount's justly-Famous Forty, is due at the Theatre on..... Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson and Victor Varconi are featured in principal roles in the all-star cast.

Entertainment — plus, after the usual DeMille standard of screen productions, that's "Feet of Clay."

"Feet of Clay"—a story as modern as rolled stockings—a picture destined to make the movie world sit up and take notice.

You've heard lots about 'super-productions' and 'the greatest picture ever made,' but you've never seen real first-class, grade-A entertainment until you've seen Cecil B. DeMille's Paramount production, "Feet of Clay."

You've heard enough about "Feet of Clay." We won't say more, save that it's due at the.....on..... Coming? You bet your life!

(Theatre Name)

Cecil B. DE MILLE'S production

"Feet of Clay"

with

Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson, Victor Varconi

A Paramount Picture

Type Ad

WITH
LA ROCQUE
REYNOLDS
CORTEZ
LIA FAYE
DORE KOSLOFF
ERT EDESON
OR VARCONI



Midget Cut 1MB



Midget Cut 1MC



morous — a story so
ght have been written

g about this one in
The Ten Command-
DeMille made them

Marie Dix and Ber-
m the Ladies Home
garetta Tuttle.

entary Press Ad 2AS

Riding Straight Into the and Every Picture

HERE'S another gorgeous DeMille romance of married life which digs deep to the very bottom of human emotions.

The amazing story of a girl who goes from parties and petting at seventeen to marriage and responsibilities at twenty-one.

DeMille, supreme master of contrast, shows you the top and bottom of life—from opulent scenes in a gay millionaire's resort and aboard the world's largest and most magnificent yacht to scenes in a cheap New York apartment and situations that tug at the heart-strings.

A picture, poignant, powerful, tremendous in its scope, superb in its artistry—~~in all the glowing color and luxury that DeMille~~
can weave like a cloth of gold.

Adapted by Beulah Marie Dix from the gripping novel of the same name by Margareta Tuttle, but vastly amplified and colored to make it marvelous film entertainment.

You'll see

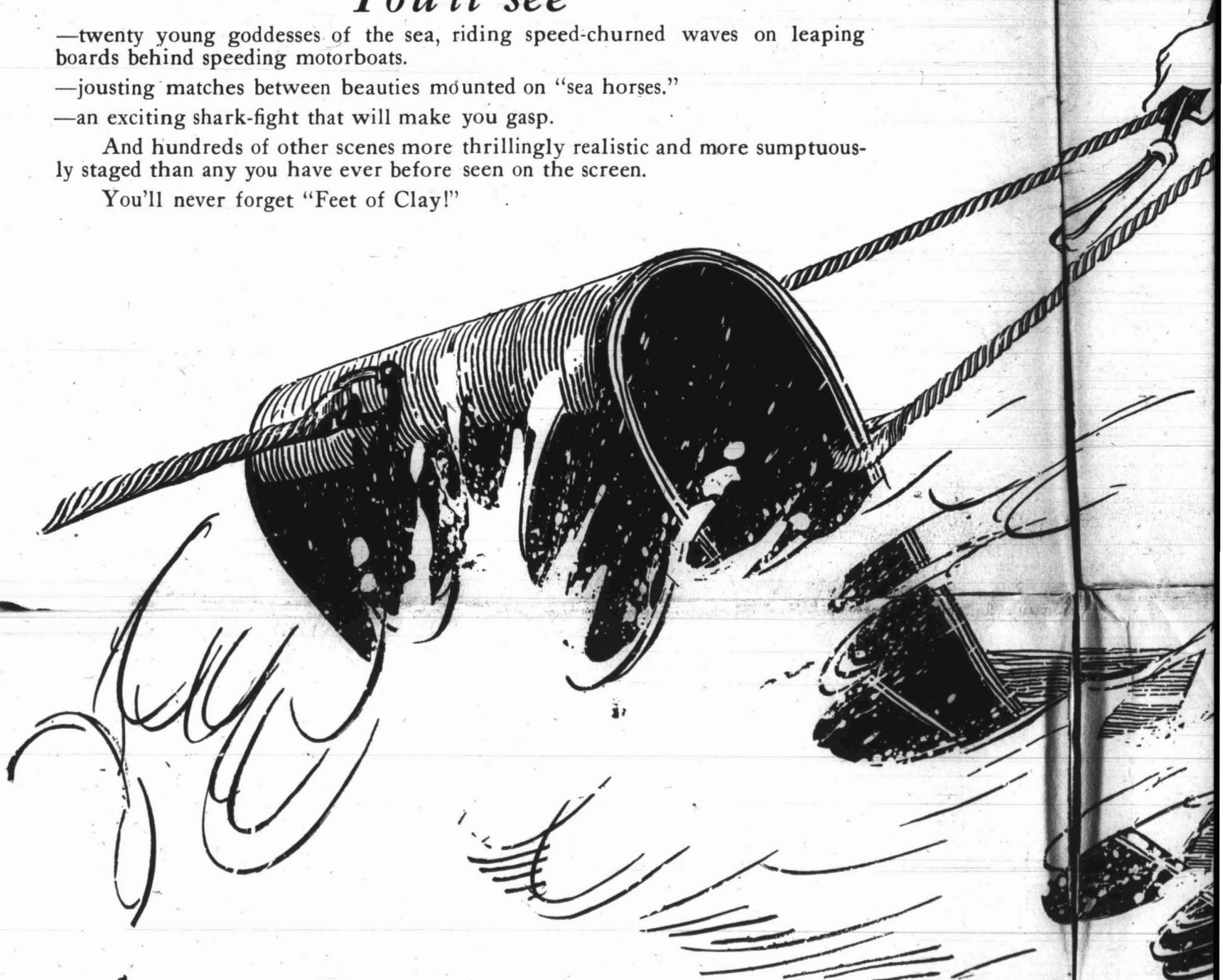
—twenty young goddesses of the sea, riding speed-churned waves on leaping boards behind speeding motorboats.

—jousting matches between beauties mounted on "sea horses."

—an exciting shark-fight that will make you gasp.

And hundreds of other scenes more thrillingly realistic and more sumptuously staged than any you have ever before seen on the screen.

You'll never forget "Feet of Clay!"



FEET OF

Into the Heart of Each Picture Fan



Presented by
ADOLPH ZUKOR
JESSE L. LASKY

a
Paramount
Picture

You'll see

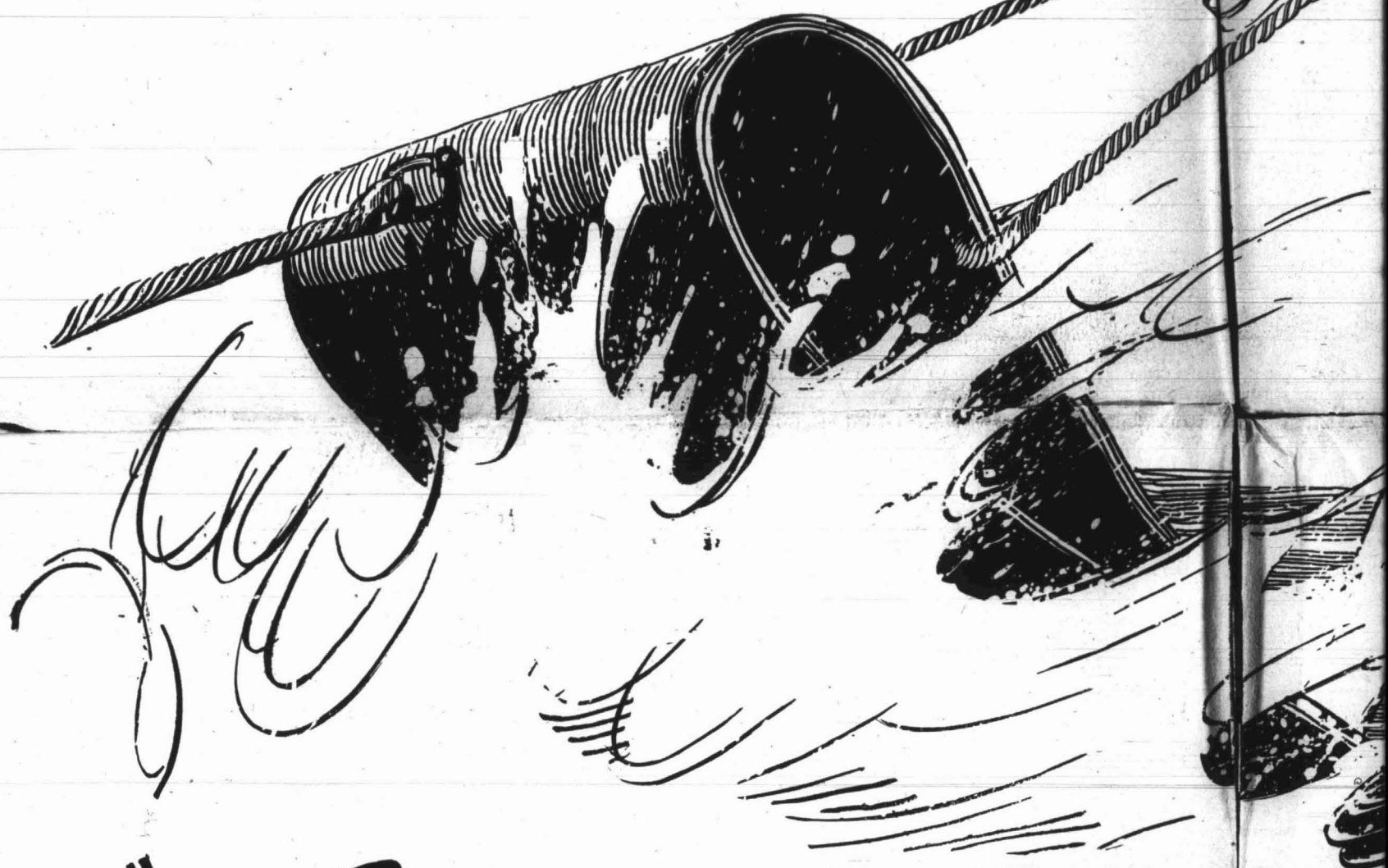
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You'll never forget "Feet of Clay!"



"FEET OF CLAY"


WITH

ROD LA RO
VERA

a CECIL B. DE M

Other Features

Theatre N



Presented by
ADOLPH ZUKOR
JESSE L. LASKY

a
Paramount
Picture

WITH

ROD A ROCQUE
VERA REYNOLDS
RICARDO CORTEZ
JULIA FAYE
THEODORE KOSLOFF
ROBERT EDESON
VICTOR VARGONI

E MILLE PRODUCTION

atre Name

Play Dates Here



Cecil B. DeMille's Production EVERYTHING YOU NEED *The Kind of Material that*

Use This Four-Page Colored Herald

FEET OF CLAY



Striking First Cover

*The real story
of the married
flapper~*



ADOLPH ZUKOR & JESSE L. LASKY PRESENT
CECIL B. DEMILLE'S
Production

WITH ROD LA ROCQUE, VERA REYNOLDS, RICARDO CORTEZ, JULIA FRYE,
THEODORE KOSLOFF, ROBERT EDESON AND VICTOR VARCONI

Inside Doubt

Service or DeLuxe Trailer

You can secure both a Service and a De Luxe Trailer on "Feet of Clay."

The Service Trailer consists of main title and 75 feet of carefully selected scenes. This costs \$5.00, and \$1.50 refund is allowed if you return the trailer within two weeks of shipment. Special price concessions, if used four months after release date.

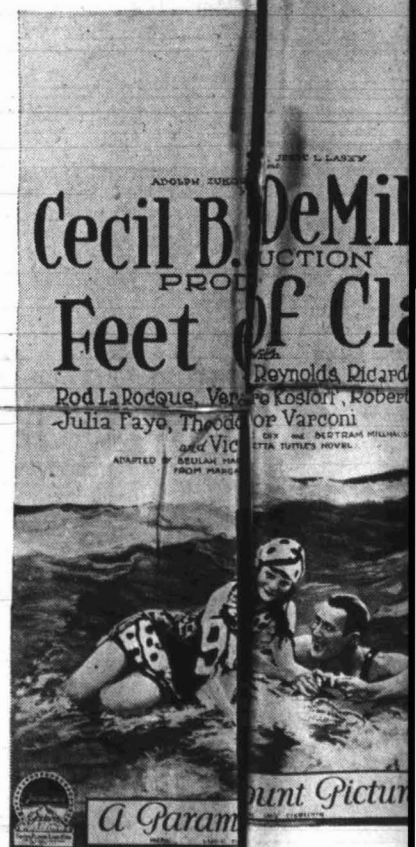
The De Luxe Trailer consists of beautiful art titles and 200 feet of scenes. This is in every respect a quality article worthy of the production it advertises. De Luxe Trailers

cost \$12.50 with a refund of \$5.00 upon return within three weeks of shipment. Special concessions to subscribers to regular service.

You can secure a regular trailer service on all productions at the cost of \$25.00 monthly.

Ask your Paramount exchange or order direct from National Screen Service, 126 West 46th Street, New York; 845 South Wabash Avenue, Chicago; 917 South Olive Street, Los Angeles, or 284 Turk Street, San Francisco.

WIRE OR WRITE—GIVING EXACT PLAY DATES



WINDOW CARD

Above is a reproduction of a window card on which is a beauty-

The original is

Production, "Feet of Clay"

NEED FOR YOUR CAMPAIGN

Material that Spells Clean-up!



Herald and Watch the Crowds Come!

*A gorgeous
ultra-modern
love-drama*



This Space
for

Theatre Name,
Play Dates, etc.



LE'S **'FEET OF CLAY'**

Adapted by Beulah Marie Dix and Bertram Millhauser
from Margareta Tuttle's novel

Inside Double-Page Spread

Back Page

ecil B. DeMille's
PRODUCTION
Feet of Clay

od La Rocque, Vera Reynolds, Ricardo Cortez,
Julia Faye, Theodore Kosloff, Robert Edison,
and Victor Varconi
ADAPTED BY BEULAH MARIE DIX AND BERTRAM MILLHAUSER
FROM MARGARETA TUTTLE'S NOVEL

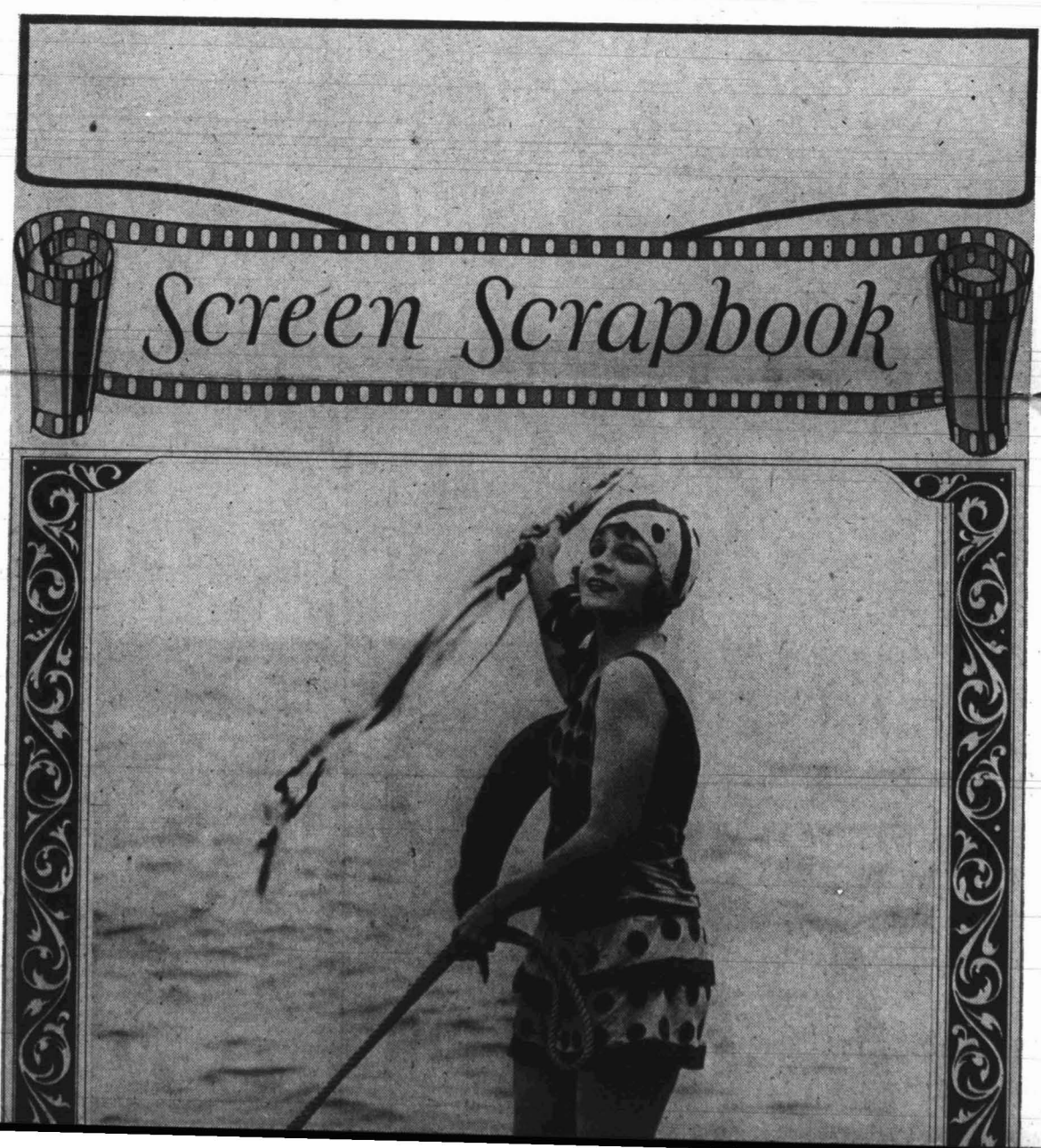


A Paramount Picture

WINDOW CARD

Above is a reproduction of the
window card on "Feet of Clay."

The original is a beauty—striking





Striking First Cover

CECIL B. DEMILLE'S Production

WITH ROD LA ROCQUE, VERA REYNOLDS, RICARDO CORTEZ, JULIA FAYE
THEODORE KOSLOFF, ROBERT EDESON AND VICTOR VARCONI

FEET OF CLAY

Adapted by B. F. ...

Inside Double-Page Spread

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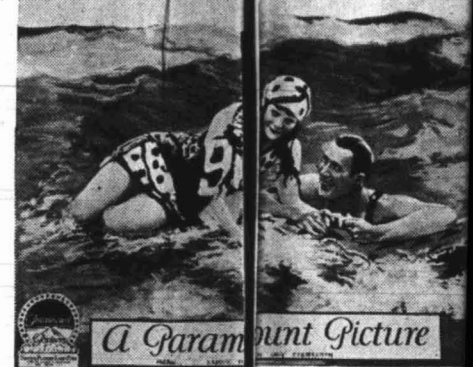
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WIRE OR WRITE—GIVING EXACT PLAY DATES

Cecil B. DeMille's PRODUCTION Feet of Clay

Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson, and Victor Varconi

ADAPTED BY GEORGE MARGA FROM MARGA'S BEST-SELLING NOVEL



A Paramount Picture



Rod La Rocque, Vera Reynolds, Julia Faye and Ricardo Cortez in Cecil B. DeMille's Production "Feet of Clay" A Paramount Picture

Three-column Production Mat 3P

WINDOW CARD

Above is a reproduction of window card on "Feet of Clay."

The original is a beauty—singly colored and a positive catcher.

At 7c a piece—less in large quantities—you'll surely want a lot of them.

Samples at your Exchange.



Rod La Rocque and Vera Reynolds in Cecil B. DeMille's Production "Feet of Clay" A Paramount Picture

Production Mat 1PA



Rod La Rocque, Julia Faye and Ricardo Cortez in Cecil B. DeMille's Production "Feet of Clay" A Paramount Picture

Two-column Production Mat 2P



Rod La Rocque in Cecil B. DeMille's Production "Feet of Clay" A Paramount Picture

'FEET OF CLAY'

Adapted by Beulah Marie Dix and Bertram Millhauser
From Margareta Tuttle's novel



Back Page

Cecil B. DeMille's Production 'Feet of Clay'

Starring: Rod La Rocque, Ricardo Cortez, Robert Edeson, Victor Varconi



WINDOW CARD

Below is a reproduction of the window card on "Feet of Clay."

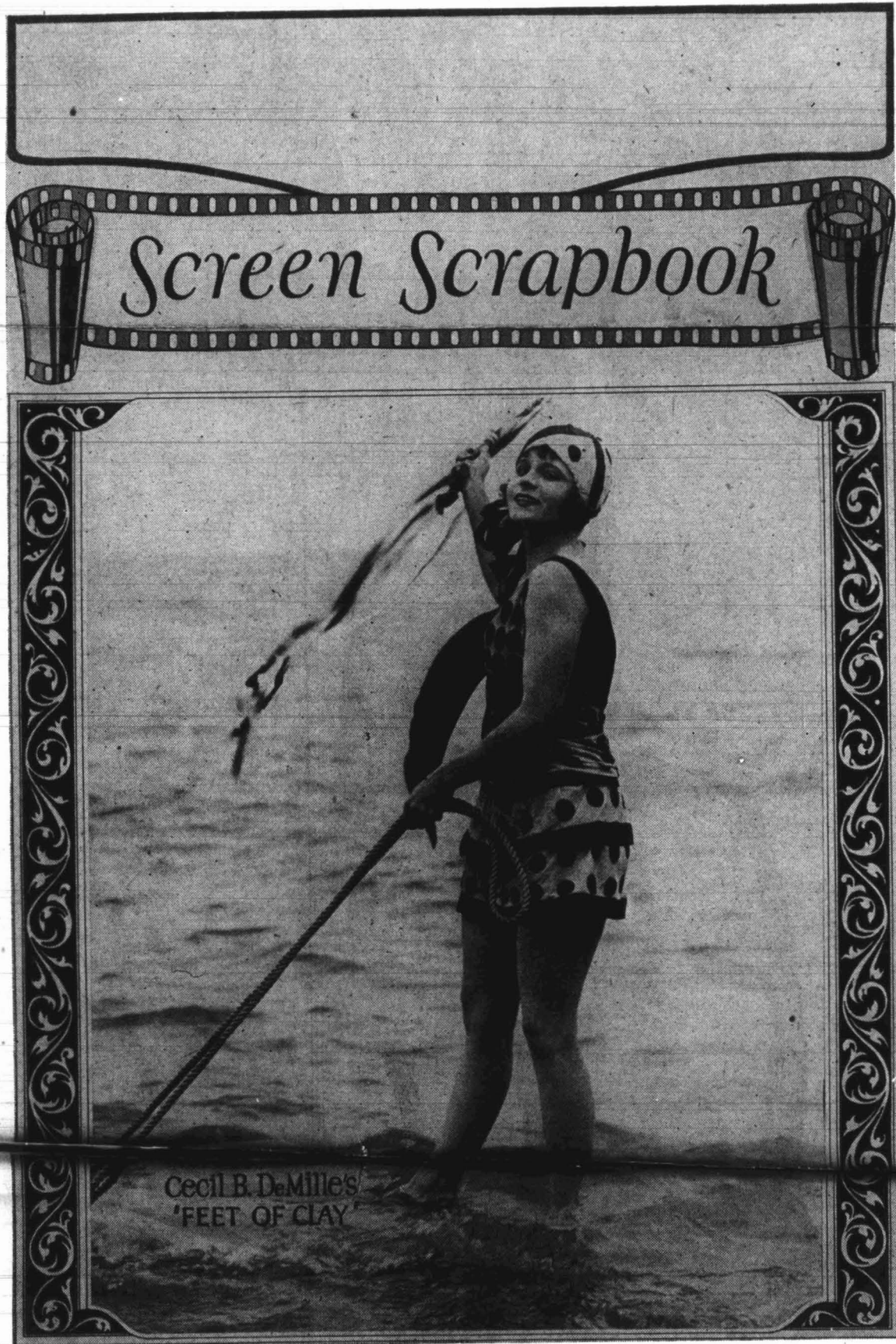
The original is a beauty—strikingly colored and a positive eye-catcher.

Get a piece of this in large quantities. You'll surely want a lot of them.

Available at your Exchange.



Rod La Rocque in
Cecil B. DeMille's Production
'Feet of Clay'
A Paramount Picture
Production Mat 1PB



Classy Four-Page Roto Magazine

Above is a reproduction of the stunning cover of the four-page roto magazine offered to exhibitors on this production. If you want to get their money at the box-office let them glance at this. It's packed with the stuff that fans eat up.

Ask your local Ad Sales Manager to explain the many tie-up angles to this roto and also how you can convert the back page into a wonderful dividend-paying proposition.

A thousand for only \$7.50. Special quantity prices. Investigate!



Cecil B. DeMille's "Feet of Clay"

GET THE PAPERS TO PRINT

Clip the stuff you want on this page and send it to the editor.

Latest DeMille Picture Timely Novelty Drama

La Rocque, Vera Reynolds, Varconi and Others in "Feet of Clay"

CECIL B. DeMILLE'S newest production for Paramount, "Feet of Clay," adapted from the popular magazine serial by Margaretta Tuttle, featuring Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson, and which opens a

Theatre, is an absorbing, timely story, opening with a yachting party and beach carnival at Catalina, punctuated by a daring race by twenty beautiful girls on surfboards behind fast speedboats, and brought to a period by the maiming of Rod La Rocque, fighting with a shark to protect Vera Reynolds.

Despite the rage of the wealthy Bertha Lansell, played by Julia Faye, who is very interested in Kerry Harlan, (La Rocque), the latter is married on shipboard to Amy Loring, (Vera Reynolds), Bertha's half sister. Robert Edeson is Doctor Lansell, (Bertha's husband.)

Back in New York, six months in a Harlem flat finds Amy, though happy, quite ready for a dance given by her half-sister. At the dance, Harlan has to be a wall-flower. Ricardo Cortez, playing Tony Channing, a wealthy rival, dances with Kerry's wife. At the encore, Harlan, unable to endure it longer, takes the floor, dances and collapses. It develops that his foot has now been so injured that death may come if he uses it within a year. It is now up to Amy Loring to support her husband. Theodore Kosloff, playing Bendick, a modiste, employs her as model in his establishment.

Then, back and forth, we see the play of two dramatic forces. Harlan, helpless, knowing his wife needs recreation, has a dagger driven into his heart as Channing appears with his invitations. Amy, on her part, comes home at lunch time to find Bertha Lansell deluging the invalid with the things that money can buy. And in the background is the husband.

The young couple come to an absolute impasse. Disaster impends. And then in a manner novel, dramatic, De Mille cuts the knot and brings the story to a striking end through the introduction of a one-act play by Beulah Marie Dix called "Across the Border."

"Feet of Clay" is Cecil B. DeMille's best production to date.

What Next?

That's the query in Hollywood since the word has gone out that Cecil B. DeMille in his newest Paramount production, "Feet of Clay," has exhausted absolutely all the best methods of logically inserting pretty girls into a modern motion picture.

Thrills, pretty girls and novelty are interestingly combined in "Feet of Clay," which opens a run of days at the Theatre next Bathing scenes, an exotic dance and a modiste shop, featuring a score or more beautiful models are but a few of the high spots of production. All three sequences require girls of charm and poise picked from the avalanche of beauty which descends each year upon Hollywood and, especially, upon the office of Cecil B. DeMille, which is the mecca of all who have witnessed the parade of beauty to stardom through DeMille productions.

Featured in the principal roles of "Feet of Clay," which was adapted to the screen by Beulah Marie Dix

Advance Stories

"Feet of Clay" DeMille Film Coming to Rialto

TWENTY young goddesses of the sea, riding speed-churned waves on leaping surf boards, crossing the line abreast, bouncing dangerously on waves lashed to a fury by powerful motors, provide a scene which combines novelty and thrills and open with a bang Cecil B. DeMille's latest production for Paramount, "Feet of Clay."

Light, frothy, humorous, continuously entertaining are the opening

La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson are featured players. The beach stuff moves fast and combines drama and color. From this sequence the story proceeds into the serious part of the plot rapidly. This scene forms an excellent prelude to a situation where La Rocque is maimed in a fight with a shark while protecting Miss Reynolds, who has the leading feminine role. The incident provides the starting point for an interesting flock of situations, the central one of which being the necessity of a wife having to support her husband.

The cast in this production is hand-picked. The "Arrow Collar" boy and the girl with "that school-girl complexion" set the standard for good looks among the minor players. "Feet of Clay" returns to all of the old DeMille sure-fire methods. It is luxury, gorgeousness, linked with a logical, dramatic, pictorial story.

You're sure to expect much from Cecil DeMille after "Triumph" and "The Ten Commandments," and if you but take a trip to the Theatre some time before we promise you'll not be disappointed.

Paramount's "Feet of Clay" Due Here Shortly

FROM the gaiety of a yachting party at Catalina Island, Amy Loring, young, spoiled by the generous allowance of a half-sister, finds herself faced with the necessity of work to support a husband, maimed in a fight with a shark which had menaced her.

Such is the central situation of Cecil B. DeMille's "Feet of Clay," the director-general's first contribution to Paramount's Famous Forty. Adapted by Beulah Marie Dix and Bertram Millhauser, this screen play has retained all the modernity, zest and flavor which made Margaretta Tuttle's novel one of the reigning "best sellers."

The principal characters are Rod La Rocque (Kerry Harlan), Vera Reynolds, the new DeMille "find," (Amy Loring), Julia Faye (Bertha Lansell), Ricardo Cortez (Tony Channing), Robert Edeson, (Fergus Lansell), Theodore Kosloff (Bendick) and Victor Varconi.

The initial beach scenes at Catalina, punctuated by a thrilling race by twenty beautiful girls on surfboards behind fast speedboats, end in a wedding between Amy and Kerry on the huge Lansell yacht, en route back to New York. Bertha Lansell, half-sister to Amy, also interested in Kerry, cuts off Amy's allowance.

In New York, the poor efficiency engineer is a wall-flower at a gorgeous dance given by Bertha. A dance by Tony with his wife drives Kerry to the floor, a dance, collapse and the doctor's verdict that death menaces him if he touches his foot to the ground within a year. Amy becomes a model in the establishment of Bendick.

Then starts the play of two powerful dramatic forces. Harlan, helpless, knowing his tired wife needs

Reviews For the

(Review No. 1)

IN his latest Paramount screen offering Cecil B. DeMille of the alluring flavored cinema concoctions has reached in all directions to make "Feet of Clay," which opened at the Theatre yesterday, strictly 1924.

The heroine, played by the new "find," Vera Reynolds, is the new type to whom the public interest has turned, the flapper, grown parties and petting at seventeen to marriage and responsibilities at

Of course, there is a wonderful DeMille party, a dance floor laid over a pool with interesting connecting bridges. All of this is preceded by a colorful beach sequence, utilizing a myriad striking novelties, and featuring an exciting race between twenty girls on surf boards behind fast speedboats.

Mix in a struggling couple in a Harlem flat, a mid-ocean fight between a swimmer and a shark, and it may readily be seen that De Mille is back again in all his old form.

Timeliness and novelty, according to a careful census of the greatest film successes of the past ten years, seem to be the two most infallible ingredients of a photoplay that will please the theatre-going public. "Feet of Clay" is timely and has novelty to spare. Draw your own conclusions!

Featured in the principal roles of "Feet of Clay" are, besides Miss Reynolds, Rod La Rocque, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson. The story is an adaptation of Margaretta Tuttle's immensely popular magazine serial of the same name. Beulah Marie Dix and Bertram Millhauser wrote the screen play.

With the exception of "The Ten Commandments," "Feet of Clay" is by far DeMille's best production to date—and one of the finest pictures for all-round entertainment and thrills we have ever seen.

(Review No. 2)

"Feet of Clay" the new Cecil Mille Paramount production at of the flapper modern story. Vera Reynolds to womanhood. 24. Rod La Rocque a typical Miss Ricardo Cortez, Victor Varconi, Theodore Kosloff and Robert Edeson featured in the a screen version of the Ladies' Journal serial

petite, charming opportunity in first really big picture, and, in he first discovery she would wonder with her, she has now in the era of part. We are flapper, an intelligent and yet grown-up, interesting present in its feminine charm, beautiful form—and iest, most delightful bit of that.

Reynolds is even of stellar material are any judge like the other Miss Reynolds, yers who have Mille leading plights, is well of risen to the hecess—that is i way to great su of Clay" is a work in "Feet to be expected ample of what is w "find" in Paramount's ne future.

When we tell you that in ad by DeMille to the direction eatest produc doubtedly the g Bel Geddes them all, Norma ace," the w staged "The M City, supe play in New Yo sets for "F the construction imagine jus Clay," you'll easi "The Ten big this picture ne only thin mandments" is ne that can Mille has ever d this one.

"Feet of Clay" is a BIG picture in every sense of the word—scenes galore, story, big cast, b

Brief Program Pa

They do say that Cecil B. DeMille's recent purchase of a large interest in a bottle factory has caused him to be the center of "smart cracks" from his intimate friends. Can you imagine the producer of exotic pictures as having a hand in a world's record production of milk bottles?

A prominent young lawyer mailed Vera Reynolds a baseball bat recently. The leading lady of Cecil DeMille's "Feet of Clay" looked puzzled until she read the inscription, "In memory of the days you used this for 'one old cat'." Yep—report is that the petite, charming screenster used to be quite a tomboy in the days that "have gone forever."

They've stepped on his feet again! Always good for a laugh, the anguish wrinkles in the face of Lucien Littlefield, character actor, get adequate opportunity to create humor of a pedal-facial variety in Cecil B. DeMille's newest Paramount picture, "Feet of Clay."

Lillian Knight, who as "Miss Los Angeles" represented the film city at the California State Beauty contest, appears in Cecil B. DeMille's new Paramount picture, "Feet of Clay."

Featured in the production are Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff, and Robert Edeson.

The lorgnette as a feature of a masculine film impersonation has made its debut, thanks to Theodore Kosloff. As a great modiste, in Cecil B. De Mille's Paramount picture, "Feet of Clay," Kosloff utilizes this distinctive and eccentric accessory of the great French dressmaker

bit more vignette in Paramount

Himself Russian ball, dance modiste, "DeMille's

As the competitor Belah Marie women were wives. Th elaborated of "Feet of mount pic

Cecil B. nearly cau actor near in the win goey mol was just fl picture, ad Millhauser Tuttle.

Say "yo Cecil B. D look. As bronchial

Margare in a moti standing ing her st

DeMille's "Feet of Clay"

TO PRINT THESE STORIES

to the editors. Additional press sheets at your exchange if you need them.



s For the Press

(Review No. 2)

"Feet of Clay," the new Cecil DeMille Paramount production at the theatre this week, is a modern story of the flapper grown womanhood. Vera Reynolds plays the typical Miss Flapper. Rod La Rocque, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson are featured in the cast. The picture is a screen version of the "Ladies' Home Journal" serial by Margaretta Tuttle. It is a charming, assured, has her really big opportunity in this picture, and, just as DeMille believed would when he first discovered she has done wonders with the t. We are now in the era of the per, an auring little person wn-up, intelligent and yet with inine charm present in its daint, most delightful form—and Miss nolds is every bit of that. If we any judge of stellar material, s Reynolds, like the other De leading players who have since n to the heights, is well on her to great success—that is if her k in "Feet of Clay" is an ex- ple of what is to be expected from amount's new "find" in the ure. When we tell you that in addition the director by DeMille, un- btedly the g- eatest producer of m all, Norma Bel Geddes, who ged "The M- ace," the wonder y in New York City, supervised construction f sets for "Feet of y," you'll easily imagine just how this picture "The Ten Com- ments" is the only thing De le has ever done that can begin measure up to "Feet of Clay" every sense of ry, big cast, bi-

(Review No. 3)

DeMille Again!
Two words—but they mean much, and when you think of "Triumph," "The Ten Commandments" and other such successes, you may take them to signify that "Feet of Clay," Cecil B. DeMille's newest production for Paramount, which is the feature at the.....all this week, is another big motion picture knockout. And that's just what we wanted to say.
Featuring Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson, "Feet of Clay" is just about one of the finest examples of grade-A motion picture entertainment that it has ever been our pleasure to review. There have been "super-productions" and "wonder-pictures." But, rather than coin a raft of new superlatives to describe this one, we'll simply say that "Feet of Clay" pleased every one at the Theatre last night and will continue doing so for the remainder of its run. And, after all, that's just about all that can be expected of any picture.
"Feet of Clay" is typically DeMille—settings, cast, story, etc. You'll like it!

Final Showings Today

The final showings of the Cecil B. DeMille Paramount production, "Feet of Clay," which opened at the Theatre last night, will take place there this afternoon and evening. Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson are featured in the cast. The story was adapted to the screen by Beulah Marie Dix and Bertram Millhauser from Margaretta Tuttle's magazine serial.
"Feet of Clay" is a story of New York and California, and, as one who was privileged with a preview of the production so aptly exclaimed, "as modern as rolled stockings and of a smartness akin to Fifth Avenue on an Easter Sunday morning." And that's that!

ogram Paragraphs

's recent purchase of a new factory has smart cracks," imagine the g a hand in a tles?

Vera Reynolds, the lady of Cecil, until she the days you ort is that the quite a tom- ever."

uish wrinkles character actor, humor of a Mille's newest

Angeles" rep- State Beauty s new Para-

od La Rocque, cardo Cortez, obert Edeson.

masculine film anks to Theo- n Cecil B. De Clay," Kosloff accessory of

bit more nouveau riche in an amusing character vignette in "Feet of Clay," Cecil B. DeMille's new Paramount picture.

Himself designer of the exotic costumes for the Russian ballets bearing his name, Theodore Kosloff, dance king and actor, is well cast as a man modiste, "the Paul Poiret of America," in Cecil B. DeMille's new Paramount picture, "Feet of Clay."

As the first woman to win a literary prize in competition with the men of Harvard University, Beulah Marie Dix gained early fame at a time when women weren't supposed to be anything but housewives. The author, playwright and scenarist collaborated with Bertram Millhauser on the script of "Feet of Clay," Cecil B. DeMille's new Paramount picture.

Cecil B. DeMille's first appearance in a theatre nearly caused a catastrophe. It is said that an actor nearly forgot his lines for laughing, on seeing in the wings a serious boy chewing a stick of very gooey molasses candy. The boy behind the candy has just finished a new Cecil B. DeMille Paramount picture, adapted by Beulah Marie Dix and Bertram Millhauser from "Feet of Clay," by Margaretta Tuttle.

Say "yodel" to Rod La Rocque, leading man in Cecil B. DeMille's "Feet of Clay" and get a black look. As a kid he got his stage start with the Swiss bronchial exercise but long ago gave it up.

Margaretta Tuttle, the novelist, is to appear in a motion picture for the first time. She was standing on a set where Cecil B. DeMille was film-

Special Stories

Vera Reynolds, DeMille "Find," in "Feet of Clay"

A NERVY little tomboy who shocked the neighbors of those days by playing baseball with the boys on a Los Angeles sandlot has risen overnight to the center of the cinema spotlight.

Cecil B. DeMille focussed the attention of the film world on Vera Reynolds, five feet one, petite, as sure as night to play the leading feminine role in "Feet of Clay."

"I don't know how it all happened," says little Miss Reynolds, born in Richmond, Virginia but brought up in Los Angeles, from the age of 18 months, "but perhaps never being afraid helped a lot. I'm almost shocked at myself as I look back at the little torn stockinged kid who ran the bases with curls flying while my boy friends looked on—but I'm glad I grew up that way. It gave me assurance when most girls are awkward. It enabled me to be natural. I'm awfully small—but I've never been afraid as I have faced various directors. And because I was just myself perhaps my chances were improved over those other girls who, after hours of careful preparation, lost everything through sheer stage-fright."

Little Vera got her first chance as a girl dancer with Wallace Reid and Cleo Ridgely in an early picture. Then the twelve year old, chubby, comical, disobeyed a father's mandates and unbeknownst to him played on comedy lots for several years until his consent to leave high school was finally gained. Then came serious parts in "Prodigal Daughters," "Shadows of Paris" and "Lee-bound"—to the moment when Cecil B. DeMille saw in this player of semi-character parts a type he wanted, the flapper grown-up to marriage and seriousness.

"They tell me I have a wonderful chance," said the new "comet," at the home, just a block from a big studio, where she was brought up. "I know I think it is glorious. But I got the opportunity because people all around the country liked my personality and I've got to stay just as natural as I have been in the past—or pouf!—I'll be blown right back where I came from!"

Featured with Miss Reynolds in "Feet of Clay," which comes to thenext....., are Rod La Rocque, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson. Beulah Marie Dix and Bertram Millhauser wrote the scenario from Margaretta Tuttle's magazine story.

Movies Bring New Beach Game Into Vogue on Coast

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The game is played with a padded target in the semblance of a floating shark, with concentric circles marked with various figures.

The players are girls in bathing suits carrying ribbon-tufted harpoons and mounted on forty-mile-an-hour speedboats. As the crafts dash by, the game is to stick the harpoons in a high score marking.

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"Feet of Clay" DeMille Film at the Rialto

Fine Action-Story Played by Big All-Star Cast of Principals

FEET OF CLAY," Cecil B. DeMille's latest production for Paramount, which features Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson, opened a...days' run at the..... Theatre yesterday. The story is an adaptation of the immensely popular magazine serial by that name by Margaretta Tuttle. Beulah Marie Dix and Bertram Millhauser wrote the screen play.

Traveling in its locale between a brilliant winter resort, a poor Harlem flat and a gorgeous eye-filling home of wealth, "Feet of Clay" is one of the most entertaining productions DeMille has ever offered the picture public.

The story starts with a yachting party at Catalina Island. All sorts of beach novelties are worked into a series of colorful scenes which in costume combine bathing suits on lovely girls with the latest summer creations of the modiste and the tailor. The eye-filling piece de resistance is a race between twenty girls in jockey bathing suits on surfboards behind fast speedboats.

Capping the beach scenes is a luxurious sequence aboard the world's largest yacht. It is amidst the spacious comfort of this three-hundred-foot pleasure craft that dramatic scenes occur, following a water series where La Rocque's foot is mangled in a fight with a shark.

In the story Julia Faye, wealthy half-sister of the penniless Vera Reynolds, has a "society cat" part of the sort which gained her such a reputation in "Saturday Night," "Triumph" and other pictures. She, her husband, Robert Edeson, and Ricardo Cortez, wealthy and in love with Vera Reynolds, form interlocking cogs in a plot which leads to dramatic consequences when La Rocque's foot makes it necessary for his new wife to support her husband. Misunderstanding is bred by the situation, which DeMille solves in a unique manner.

Julia Faye Puts Her Foot in It in "Feet of Clay"

A DAINLY shod foot suddenly appearing from nowhere to crash down on a pretty sand castle forms a dramatic ending to one of the most interesting proposals of marriage as yet put on the screen.

At least, such is the opinion of those who have seen Cecil B. DeMille's new Paramount picture, "Feet of Clay," adapted for the screen by Beulah Marie Dix and Bertram Millhauser from Margaretta Tuttle's novel.

Vera Reynolds and Rod La Rocque play a very captivating scene with the background of gay beach novelties and aquatic sports. Light, frothy, with the love motif predominating, the scene in which they build a castle of sand is one said to provide genuine heart interest and entertainment. But all scenes must have their period and in this case the punctuation point is the foot of Julia Faye, destroying at one step the carefully-wrought edifice of sand.

Cecil B. DeMille's newest smart satire on modern life has as its featured players Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson. The picture comes to the.....on.....next.

Screen Author Gets Taste

of Stuff She Writes About

lan, (La Rocque), the latter is married on shipboard to Amy Loring, (Vera Reynolds), Bertha's half sister. Robert Edeson is Doctor Lansell, (Bertha's husband.)

Back in New York, six months in a Harlem flat finds Amy, though happy, quite ready for a dance given by her half-sister. At the dance, Harlan has to be a wall-flower. Ricardo Cortez, playing Tony Channing, a wealthy rival, dances with Kerry's wife. At the encore, Harlan, unable to endure it longer, takes the floor, dances and collapses. It develops that his foot has now been so injured that death may come if he uses it within a year. It is now up to Amy Loring to support her husband. Theodore Kosloff, playing Bendick, a modiste, employs her as model in his establishment.

Then, back and forth, we see the play of two dramatic forces. Harlan, helpless, knowing his wife needs recreation, has a dagger driven into his heart as Channing appears with his invitations. Amy, on her part, comes home at lunch time to find Bertha Lansell deluging the invalid with the things that money can buy. And in the background is the husband.

The young couple come to an absolute impasse. Disaster impends. And then in a manner novel, dramatic, De Mille cuts the knot and brings the story to a striking end through the introduction of a one-act play by Beulah Marie Dix called "Across the Border."

"Feet of Clay" is Cecil B. DeMille's best production to date.

What Next?

That's the query in Hollywood since the word has gone out that Cecil B. DeMille in his newest Paramount production, "Feet of Clay," has exhausted absolutely all the best methods of logically inserting pretty girls into a modern motion picture.

Thrills, pretty girls and novelty are interestingly combined in "Feet of Clay," which opens a run of days at the Theatre next Bathing scenes, an exotic dance and a modiste shop, featuring a score or more beautiful models are but a few of the high spots of production. All three sequences require girls of charm and poise picked from the avalanche of beauty which descends each year upon Hollywood and, especially, upon the office of Cecil B. DeMille, which is the mecca of all who have witnessed the parade of beauty to stardom through DeMille productions.

Featured in the principal roles of "Feet of Clay," which was adapted to the screen by Beulah Marie Dix and Bertram Millhauser from the magazine serial of the same name by Margaretta Tuttle, are Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson.

"Collar Ad" Man, "Schoolgirl Complexion" Miss in Pictures

The best-known man and the most universally famous girl in America have been brought together for the first time by Cecil B. DeMille.

Hero and heroine of a million billboards and thousands of car cards, not to mention magazine advertisements, Reed Howes and Beatrice Benton are now with Paramount's Director-General in his "Feet of Clay," which features Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff, and Robert Edeson.

Miss Benton sells millions of cakes of soap on the grounds of "that schoolgirl complexion," while collars by the ton and innumerable cigarettes have found their way out of myriad stores, thanks to the magnificent Howes profile.

"Feet of Clay," comes to the Theatre next to remain for days.

Rod La Rocque's Idea of the Hardest Work in the World

"Portraying a man 'out' in the water."

Seems they "shot" Rod for about two hours at Catalina recently, face down. It was for a big scene in Cecil B. DeMille's newest Paramount picture, "Feet of Clay."

"The first ten times of submerging two and three minutes at a clip was fun," says La Rocque. "After that—"

"Feet of Clay" is coming soon to the Theatre.

role. The incident provides the starting point for an interesting flock of situations, the central one of which being the necessity of a wife having to support her husband.

The cast in this production is hand-picked. The "Arrow Collar" boy and the girl with "that school-girl complexion" set the standard for good looks among the minor players. "Feet of Clay" returns to all of the old DeMille sure-fire methods. It is luxury, gorgeousness, linked with a logical, dramatic, pictorial story.

You're sure to expect much from Cecil DeMille after "Triumph" and "The Ten Commandments," and if you but take a trip to the Theatre some time before we promise you'll not be disappointed.

Paramount's "Feet of Clay" Due Here Shortly

FROM the gaiety of a yachting party at Catalina Island, Amy Loring, young, spoiled by the generous allowance of a half-sister, finds herself faced with the necessity of work to support a husband, maimed in a fight with a shark which had menaced her.

Such is the central situation of Cecil B. DeMille's "Feet of Clay," the director-general's first contribution to Paramount's Famous Forty. Adapted by Beulah Marie Dix and Bertram Millhauser, this screen play has retained all the modernity, zest and flavor which made Margaretta Tuttle's novel one of the reigning "best sellers."

The principal characters are Rod La Rocque (Kerry Harlan), Vera Reynolds, the new DeMille "find," (Amy Loring), Julia Faye (Bertha Lansell), Ricardo Cortez (Tony Channing), Robert Edeson, (Fergus Lansell), Theodore Kosloff (Bendick) and Victor Varconi.

The initial beach scenes at Catalina, punctuated by a thrilling race by twenty beautiful girls on surfboards behind fast speedboats, end in a wedding between Amy and Kerry on the huge Lansell yacht, en route back to New York. Bertha Lansell, half-sister to Amy, also interested in Kerry, cuts off Amy's allowance.

In New York, the poor efficiency engineer is a wall-flower at a gorgeous dance given by Bertha. A dance by Tony with his wife drives Kerry to the floor, a dance, collapse and the doctor's verdict that death menaces him if he touches his foot to the ground within a year. Amy becomes a model in the establishment of Bendick.

Then starts the play of two powerful dramatic forces. Harlan, helpless, knowing his tired wife needs recreation, is frantic, as Tony Channing appears with his invitations. On the other hand, Amy comes home at lunch to find Bertha Lansell with her husband.

This situation brings the young couple to a misunderstanding. Disaster impends. And then in a novel and dramatic manner DeMille brings "Feet of Clay" to a fitting climax.

You have seen so-called screen novelties galore, but you have seen the real thing until you take in this picture. It's done in true DeMille style and more than measures up to the best thing he has ever done.

New DeMille Picture Coming

"Feet of Clay," the latest production for Paramount by the man who made "The Ten Commandments," will be shown for the first time in at the Theatre next The story is one of New York and California and features Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson in the principal roles. It is an adaptation by Beulah Marie Dix and Bertram Millhauser of the sensationally successful magazine story of that name by Margaretta Tuttle.

The California episode consists of exotic beach carnival scenes at Catalina Island. You've never seen anything like it in all your born days. The New York scenes fit, according to the best DeMille standards of dramatic contrast, between the Harlem flat of Vera Reynolds and Rod La Rocque and the luxurious home of Julia Faye, Amy's half-sister, and her husband, played by Robert Edeson.

If you're looking for real screen entertainment and that "something new" in motion pictures, we say don't miss "Feet of Clay."

tween a swimmer and a shark, and it may readily be seen that De Mille is back again in all his old form.

Timeliness and novelty, according to a careful census of the greatest film successes of the past ten years, seem to be the two most infallible ingredients of a photoplay that will please the theatre-going public. "Feet of Clay" is timely and has novelty to spare. Draw your own conclusions!

Featured in the principal roles of "Feet of Clay" are, besides Miss Reynolds, Rod La Rocque, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson. The story is an adaptation of Margaretta Tuttle's immensely popular magazine serial of the same name. Beulah Marie Dix and Bertram Millhauser wrote the screen play.

With the exception of "The Ten Commandments," "Feet of Clay" is by far DeMille's best production to date—and one of the finest pictures for all-round entertainment and thrills we have ever seen.

Brief Program

They do say that Cecil B. DeMille's recent purchase of a large interest in a bottle factory has caused him to be the center of "smart cracks" from his intimate friends. Can you imagine the producer of exotic pictures as having a hand in a world's record production of milk bottles?

A prominent young lawyer mailed Vera Reynolds a baseball bat recently. The leading lady of Cecil DeMille's "Feet of Clay" looked puzzled until she read the inscription. "In memory of the days you used this for 'one old cat.'" Yep—report is that the petite, charming screenster used to be quite a tomboy in the days that "have gone forever."

They've stepped on his feet again! Always good for a laugh, the anguish wrinkles in the face of Lucien Littlefield, character actor, get adequate opportunity to create humor of a pedal-facial variety in Cecil B. DeMille's newest Paramount picture, "Feet of Clay."

Lillian Knight, who as "Miss Los Angeles" represented the film city at the California State Beauty contest, appears in Cecil B. DeMille's new Paramount picture, "Feet of Clay."

Featured in the production are Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff, and Robert Edeson.

The lorgnette as a feature of a masculine film impersonation has made its debut, thanks to Theodore Kosloff. As a great modiste, in Cecil B. DeMille's Paramount picture, "Feet of Clay," Kosloff utilizes this distinctive and eccentric accessory of the great French dressmaker.

After years of purny, excitable grand dames, they've finally wished a Pekingese pup on Lillian Leighton. The Pekingese makes the actress just a

Not So Much of a Joke As Rod La Rocque Believed

An interesting story comes out of Hollywood to the effect that Rod La Rocque, one of the newer "comets" to flash suddenly to the uppermost heights of the cinema heavens, found a family joke turned on himself when opportunity with a big "O" finally knocked on the door.

'Member the man who was drowned, while people laughed at the "joker" because some fifty times before he had yelled "Help, Help" just for fun?

It was like that with La Rocque who made a hit in Cecil B. DeMille's "The Ten Commandments" and followed by appearances in "Triumph," "Code of the Sea" and "Feet of Clay."

"When I was struggling for recognition on the screen," says La Rocque, "it was about the time when Cecil B. DeMille had sprung into special notice because of his making such stars overnight as Thomas Meighan, Gloria Swanson and the late Wallace Reid. So it got to be a habit that I never left home without saying, 'If DeMille calls, tell him to leave his number!'"

"And then one day I came home to have mother say, 'Mr. DeMille called up and wants you to come right over.' Mother will never know what terrific doubt of her veracity entered my mind! I really didn't believe her until I had actually seen Mr. DeMille. Like the man who drowned, my own old joke came home

test, most delightful form—Reynolds is every bit of the of stellar like the yers who risen to the heights, is w success—that work in "Feet of Clay" to be expected "find" future.

When we tell you that it to the direction by DeM doubtedly the g eatest pro them all, Norma Bel Ged staged "The M acle," the play in New Yo k City, s the construction f sets for imagine "The T mandments" is he only ne that c his one.

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In "Feet of Clay," La Rocque, who brought latest with DeMille from obscurity, he is said to a part of dramatic power ed that of "The T Commandm Others feature the adapta Margaretta Tuttle's (best-selle clude Vera Reynol is, Victor V ia Faye, Th t Edeson.

But That's the Only Pl

To those who hold that no can women be found without bracelets, dingle-dangles or decorative jewelry, pretty Reynolds chirps forth with the "There's one place!"

Says the pocket-sized hero Cecil B. DeMille's "Feet of "They have a mean sign up Paramount West Coast studio atory which says, "Don't wear in the cutting room."

Paramount making no ch you see, of having a Swanson a Meighan nose g uged out by tering diamond or other knick-

"Feet of Clay" is due for sh at the Theatre next. Others featured with Miss Re are Rod La Rocque, Victor Va Ricardo Cortez, Julia Faye, The Kosloff and Robert Edeson.

own-up, intelligent and yet with present in its dainty form—and Miss Reynolds is every bit of that. If we judge any judge of stellar material, like the other DeMille leading players who have since then to the heights, is well on her way to great success—that is if her picture of what is Paramount's new "find" in the picture.

When we tell the direction of the picture, undoubtedly the greatest producer of the time, Norma Taft, who has been in New York since the construction of the picture, you'll easily imagine just how "Feet of Clay" is. The Ten Commandments is the only thing DeMille has ever done that can begin to measure up to "Feet of Clay." It is a BIG picture in every sense of the word—big story, big cast, big

of Clay, pleased every one at the Theatre last night and will continue doing so for the remainder of its run. And, after all, that's just about all that can be expected of any picture.

"Feet of Clay" is typically DeMille—settings, cast, story, etc. You'll like it!

Final Showings Today

The final showings of the Cecil B. DeMille Paramount production, "Feet of Clay," which opened at the Theatre last night, will take place there this afternoon and evening. Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson are featured in the cast. The story was adapted to the screen by Beulah Marie Dix and Bertram Millhauser from Margaretta Tuttle's magazine serial.

"Feet of Clay" is a story of New York and California, and, as one who was privileged with a preview of the production so aptly exclaimed, "as modern as rolled stockings and of a smartness akin to Fifth Avenue on an Easter Sunday morning." And that's that!

Program Paragraphs

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bit more nouveau riche in an amusing character vignette in "Feet of Clay," Cecil B. DeMille's new Paramount picture.

Himself designer of the exotic costumes for the Russian ballets bearing his name, Theodore Kosloff, dance king and actor, is well cast as a man modiste, "the Paul Poirer of America," in Cecil B. DeMille's new Paramount picture, "Feet of Clay."

As the first woman to win a literary prize in competition with the men of Harvard University, Beulah Marie Dix gained early fame at a time when women weren't supposed to be anything but housewives. The author, playwright and scenarist collaborated with Bertram Millhauser on the script of "Feet of Clay," Cecil B. DeMille's new Paramount picture.

Cecil B. DeMille's first appearance in a theatre nearly caused a catastrophe. It is said that an actor nearly forgot his lines for laughing, on seeing in the wings a serious boy chewing a stick of very gooey molasses candy. The boy behind the candy has just finished a new Cecil B. DeMille Paramount picture, adapted by Beulah Marie Dix and Bertram Millhauser from "Feet of Clay," by Margaretta Tuttle.

Say "yodel" to Rod La Rocque, leading man in Cecil B. DeMille's "Feet of Clay" and get a black look. As a kid he got his stage start with the Swiss bronchial exercise but long ago gave it up.

Margaretta Tuttle, the novelist, is to appear in a motion picture for the first time. She was standing on a set where Cecil B. DeMille was filming her story, "Feet of Clay," and her conversation with the leading players fitted into the continuity so well that he shot the scene before she knew what had happened.

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Hokum by Cecil B. DeMille

(Producer of the Paramount picture, "Feet of Clay," coming to the..... Theatre on.....)

What is "hokum"?

I would really like to know. For years I have read diatribes against "hokum" as something a photoplay should have—and as yet none of those who so glibly use the term offered any sort of a definition.

I feel that a little thoughtful investigation would rid us of "Hokum" as a word of reproach, misapplied by individuals who are ignorant of its true meaning.

If I were one of the play-going public a theatre-owner would need only display one sign to get my money. The sign would be: "This play is full of hokum."

The greatest advertising is by word of mouth. The most successful films have gained their attendance records because thousands who, caught by some bit of "hokum," some homely reflection of life which "hit home," recommended the play to their friends.

To me "hokum" is the key which unlocks the great heart of humanity. "Hokum" presents quickly recognized symbols of the reaction of men and women to various emotional crises. "Hokum," easily understood,

I grew up that way. It gave me assurance when most girls are awkward. It enabled me to be natural. I'm awfully small—but I've never been afraid as I have faced various directors. And because I was just myself perhaps my chances were improved over those other girls who, after hours of careful preparation, lost everything through sheer stage-fright."

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"Feet of Clay" opens next..... at the.....

a short-cut to the heart, is the great central thing which sells motion pictures.

God forbid that we ever grow so sophisticated that "hokum" loses its

trusting and optimistic. "Hokum" is not cynical. "Hokum" stands guard against those of "advanced thought" who would warn us against love, tears, laughter and loyalty.

I have been accused of putting "hokum" into my pictures. I admit it, and I am proud of it. I am also very proud of the fact that my pictures still mean something to the public, whereas cynical, hokum—despising directors who started with me twelve years ago have long since failed and been forced out of the business.

There is hokum in such of my pictures as "The Ten Commandments," "Triumph" and "Feet of Clay." And I hope that in the future my writers may always provide me with this invaluable ingredient.

Motion pictures, the most universal and easily understood of all expressive mediums, are the greatest unifying force the world has ever known. They have a great opportunity to bring about the great ideal of the ages—the Brotherhood of Man. And it is hokum which will have a principal part in the result.

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Julia Faye Puts Her Foot in It in "Feet of Clay"

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Screen Author Gets Taste of Stuff She Writes About

A thrill equal to any of those in her novels was experienced by Margaretta Tuttle when she returned to Los Angeles Harbor in a small launch from Catalina Island, where Cecil B. DeMille was making a Paramount picture of her novel, "Feet of Clay."

The tiny boat carried the day's output of exposed film and left long

at eight P. M., engine trouble developed, and until three-thirty A. M. it danced like a cockle shell on turbulent, storm-swept waves, much to the mental unrest of a worried daughter and young son, not to mention a husband on the end of a long-distance phone wire in Cincinnati, Ohio.

Rod La Rocque, Vera Reynolds, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson are featured in "Feet of Clay," due at the..... Theatre on.....

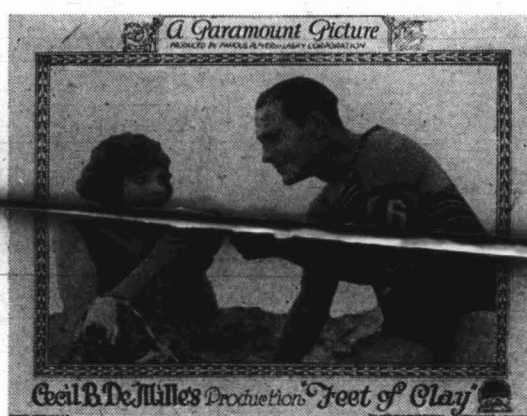
This Is a Fish Story

Motion pictures are responsible for the most disgusted fishermen on Catalina Island, world-famous piscatorial Paradise.

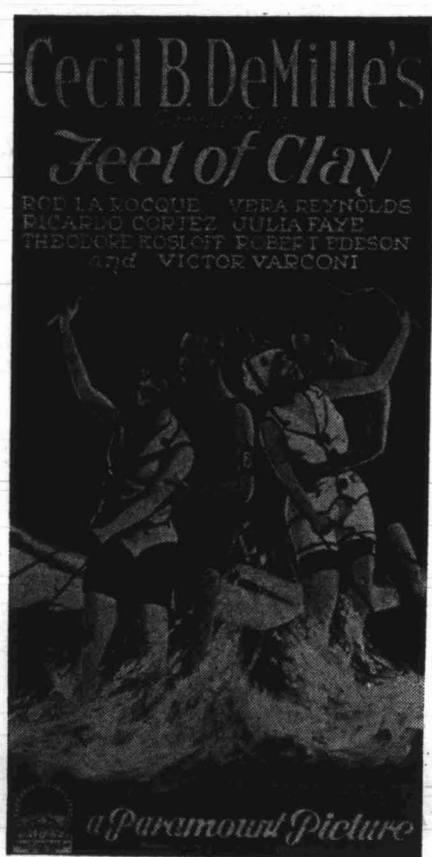
Sharks, be it known, are the pariahs of fishdom. Self-respecting anglers will cut their lines rather than haul them in. But sharks were required for Cecil B. DeMille's new Paramount picture, "Feet of Clay," and for two weeks the technical director and his aides industriously hauled them in.

Not, however, without the grumbles of an experienced launchman, who felt himself shark-besmirched after years with the more respectable tuna and sword fish.

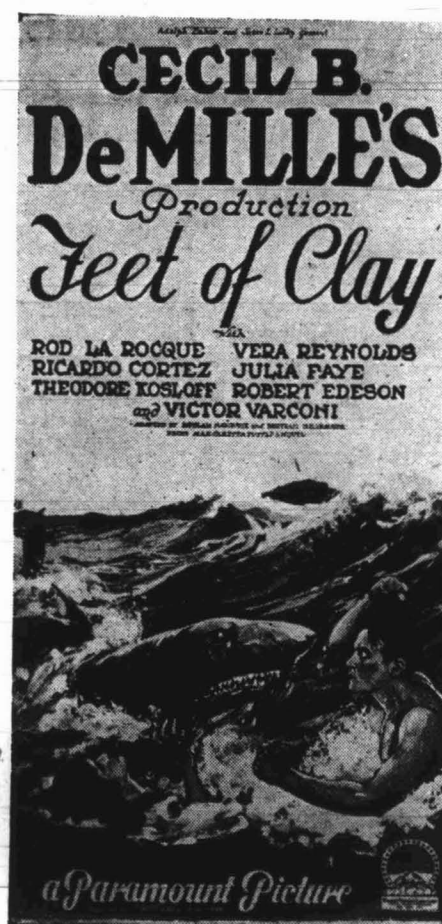
"Feet of Clay" features Rod La Rocque, Vera Reynolds, the new DeMille "find," and many others.



BEAUTIFULLY COLORED LOBBY CARDS



Three Sheet Poster 3A



Three Sheet Poster 3B

Extra Line of Advertising Material

Paramount has never offered exhibitors a greater variety or a higher grade of advertising material than on "Feet of Clay."

Two styles of smashing twenty-four sheets, marvelous roto magazine, special herald, striking window card, punchy seven-column (full page) mat, three attractive midget cuts, two supplementary two-column ads, and a great assortment of business-pulling paper, press ads and publicity stories.



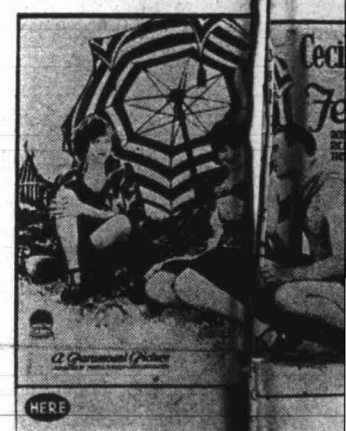
INSERT C

COMIN

Cecil B. DeMille's PRODUCTION

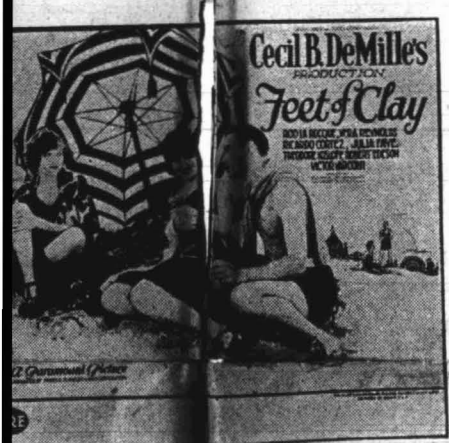
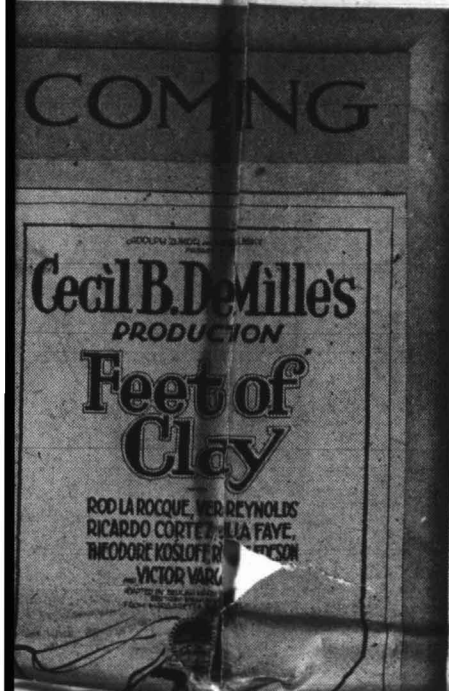
Feet of Clay

ROD LA ROCQUE, VERA REYNOLDS, RICARDO CORTEZ, JULIA FAYE, THEODORE KOSLOFF, ROBERT EDESON, and VICTOR VARCONI



Announcement Sl

INSERT CARD



A Paramount Picture
Cecil B. DeMille's Production *Feet of Clay*

A Paramount Picture
Cecil B. DeMille's Production *Feet of Clay*

A Paramount Picture
Cecil B. DeMille's Production *Feet of Clay*

A Paramount Picture
Cecil B. DeMille's Production *Feet of Clay*

CLASSY LOBBY PHOTOS—EACH 11" x 14"

Price List for Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

NOTE:—The prices quoted below are base prices only. The more advertising you buy, the less the individual advertising costs. Talk to your local Ad Sales Manager about QUANTITY PRICE CONCESSIONS. Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

For Outdoor Advertising		MATS, ADVERTISING, PRODUCTION, ETC.	
POSTERS (as illustrated on this page)		One Column .....	.05
One Sheet (1A and 1B)	\$.15	Two Column .....	.10
Three Sheet (3A and 3B) .....	.45	Three Column .....	.15
Six Sheet (6A and 6B) .....	.75	Four Column (Adv. Only) .....	.25
Twenty-four Sheet (24A and 24B)	2.40	Seven Column (Adv. Only) .....	.50
PHOTOS FOR YOUR LOBBY		FOR GENERAL EXPLOITATION	
22 x 28 (Colored) .....	.40	Colored Herald, per thousand	3.00
11 x 14 Set of Eight (Colored) .....	.60	GILT-EDGED FRAMES, (Size 17 x 43 in.) ..	1.50
For Newspaper Ads		Insert Cards (14 x 36 in. to fit above) .....	.25
ADVERTISING CUTS		22 x 28 Gilt Frames	1.50
One Column .....	.35	Window Card .....	.07
Two Column .....	.65	Announcement Slide .....	.15
Supplementary (Two Column) (Two Styles) ..	.25	Publicity Photos, Each .....	.10
Midget Cuts (each) .....	.15	Rotogravure Magazine, per thousand	7.50
Three Column	1.35	Trailers—National Screen Service	
		126 W. 46th St., New York City	
		845 So. Wabash Ave., Chicago, Ill.	
		817 So. Olive Street, Los Angeles, Cal.	
		284 Turk St., San Francisco	

Press Books and Thematic Music Cues are Gratis.

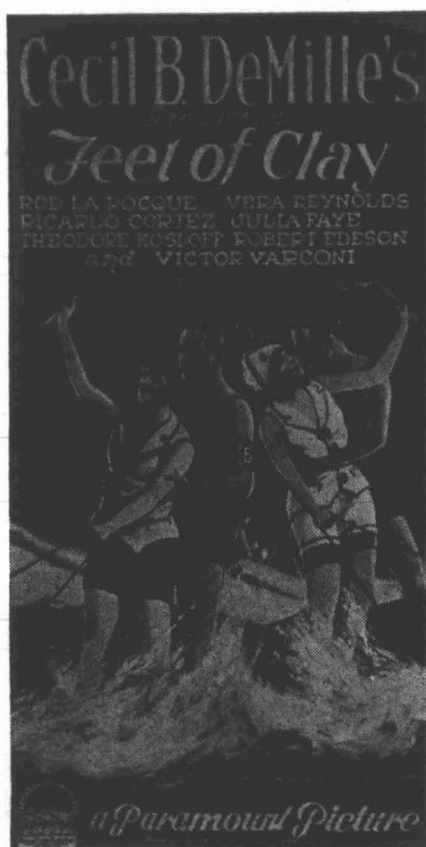
Announcement Slide

ADOLPH ZUKOR and JESSE L. LASKY
PRESENT A

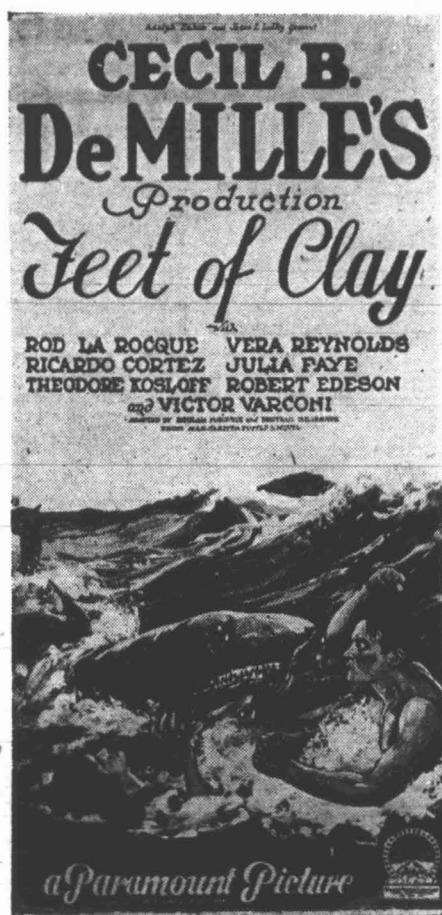
a Paramount Picture
PRODUCED BY FAMOUS LASKY BROS. CORPORATION

CECIL B. DeMILLE
PRODUCTION
FEET of CLAY

ROD LA ROCQUE, VERA REYNOLDS, VICTOR VARCONI
RICARDO CORTÉZ, JULIA FAYE and ROBERT EDESON



Three Sheet Poster 3A



Three Sheet Poster 3B



Announcement Slide

Extra Line of Advertising Material

Paramount has never offered exhibitors a greater variety or a higher grade of advertising material than on "Feet of Clay."

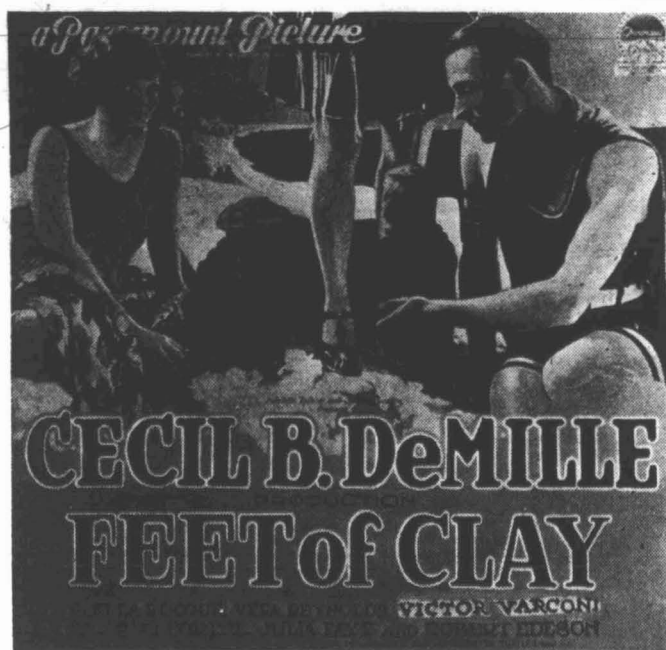
Two styles of smashing twenty-four sheets, marvelous roto magazine, special herald, striking window card, punchy seven-column (full page) mat, three attractive midget cuts, two supplementary two-column ads, and a great assortment of business-pulling paper, press ads and publicity stories.



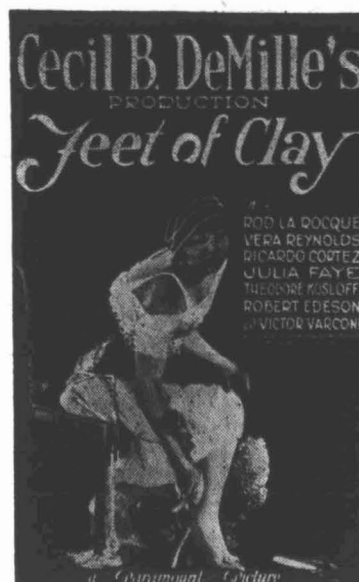
Colored Lobby Card (22" x 28")



One Sheet Poster 1A



Six Sheet Poster 6A



One Sheet Poster 1B

Price List for Advertising Material

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For Outdoor Advertising

POSTERS (as illustrated on this page)

One Sheet (1A and 1B)	.15
Three Sheet (3A and 3B)	.45
Six Sheet (6A and 6B)	.75
Twenty-four Sheet (24A and 24B)	2.40

PHOTOS FOR YOUR LOBBY

22 x 28 (Colored)	.40
11 x 14 Set of Eight (Colored)	.60

For Newspaper Ads

ADVERTISING CUTS

One Column	.35
Two Column	.65
Supplementary (Two Column) (Two Styles)	.25
Midget Cuts (each)	.15
Three Column	1.35

MATS, ADVERTISING, PRODUCTION, ETC.

One Column	.05
Two Column	.10
Three Column	.15
Four Column (Adv. Only)	.25
Seven Column (Adv. Only)	.50

FOR GENERAL EXPLOITATION

Colored Herald, per thousand	3.00
GILT-EDGED FRAMES, (Size 17 x 43 in.)	1.50
Insert Cards (14 x 36 in. to fit above)	.25
22 x 28 Gilt Frames	1.50
Window Card	.07
Announcement Slide	.15
Publicity Photos, Each	.10
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Trailers—National Screen Service

126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
917 So. Olive Street, Los Angeles, Cal.
284 Turk St., San Francisco

Press Books and Thematic Music Cues are Gratis.

Announcement Slide

a Paramount Picture

ADOLPH ZUKOR and JESSE LASKY
PRESENT

CECIL B. DeMILLE

PRODUCTION

FEET of CLAY

ROD LA ROCQUE, VERA REYNOLDS, VICTOR VARCONI
RICARDO CORTÉZ, JULIA FAYE and ROBERT EDESON

Twenty-four Sheet Poster 24A

CECIL B. DeMILLE

PRODUCED BY

FEET of CLAY

with
Rod La Rocque, Vera Reynolds, Ricardo Cortez
Julia Faye, Theodore Kosloff, Robert Edeson
and Victor Varconi

ADAPTED BY
BEULAH MARIE DIX and BERTHEA MULLHAUSEN
FROM MARGARETTA TUTTLE'S NOVEL

a Paramount Picture

PRODUCED BY FAMOUS PICTURES-LASKY CORPORATION

Twenty-four Sheet Poster 24B

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<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



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